

VICTOR S. RIESENFELD

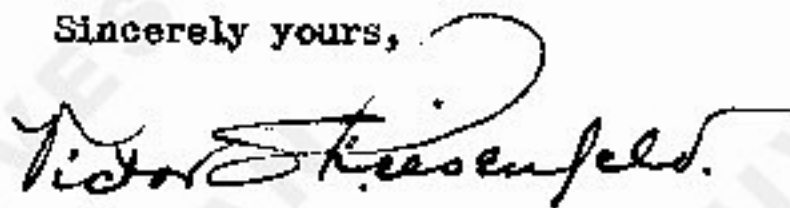
January 28, 1953

Mr. Charles Alan
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mr. Alan:

I will be very happy to loan Jacob Lawrence's
picture for exhibition at the National Institute of Arts
and Letters.

Sincerely yours,



Victor S. Riesenfeld

VSR:lm

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

JOSEPH H. HIRSHHORN
SUITE 1922 - 44 KING STREET WEST
TORONTO, ONTARIO
EMail 3-9619

30th January 1953

Mr. Charles Allan,
The Downtown Gallery, Inc.,
32 East 51street,
New York, 22. N. Y.

Dear Charlie:

Enclosed herewith please find my cheque
in the amount of \$13,450.00 U.S. funds, together with
two statements in respect of certain items.

I would be pleased if the statements could
be receipted and returned to me at the above address, in
due course.

Kindest regards.

Sincerely

JOSEPH H. HIRSHHORN

JHH/h
encs.

P S. I will advise you with regard to delivery instructions on the
pictures, in the meanwhile, kindly hold them for me.

J. H. H.

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January fifteenth,
1 9 5 3

Mrs. George M. Donohue,
154 Buffalo Avenue,
Niagara Falls, N. Y.

Dear Mrs. Donohue:

I was very pleased to receive your note and
certainly hope that I can arrange to see you
while I am in Buffalo.

I shall telephone you the moment Edward Schenck
gives me an outline of my duties.

Sincerely yours,

egh-k.

January twenty-eighth,
1 9 5 5

Mrs. E. G. Carlisle,
The Shelburne Museum,
Shelburne, Vermont.

Dear Mrs. Carlisle:

Do you remember me?

I am enclosing a few loose ends for your records.
You will note that the decoy was copied from the
material you sent me.

Is there any unphotographed material that is to
be added to the books? I expect to see Mrs. Webb
the latter part of this week to discuss the final
catalog with her and want to be sure that we have
everything.

Sincerely yours,

egh-k.
encs.

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January 27th, 1953.

Dr. Wilfred C. Hulse,
110 West 98th St.,
New York, New York.

Dear Dr. Hulse:

When Mrs. Hulse brought in the Shahn painting which you purchased from the Art Lending Service of the Museum of Modern Art, I was so accustomed to looking at the brilliant color of the silk screen of the same subject that the painting seemed paler by comparison.

Mr. Shahn was in New York yesterday and examined the painting carefully. He and I compared it with the photograph which was taken when the painting was first delivered to this gallery. The photograph showed with amazing clarity that there has been no ascertainable change in the picture - that all the values are relatively identical.

Would you like us to have a new glass cut for the painting before it is returned to you?

Sincerely yours,

CA:ml

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MR. MARTIN JANIS

Jan. 16 - 1953

Downtown Gallery

Greetings:

I am the owner of a fine collection of Contemporary American paintings and at this time am obliged to reduce the size of my holdings, and am offering a few for sale. There are three paintings of superior quality that may interest the management of this Gallery. They are:

① 1915 - John Marin - water color - titled "Seascape off Maine"
size $16\frac{3}{4} \times 19\frac{1}{2}$ " - from the famous Luinn collection.

② 1928 - Y. Kuniyoshi - oil - title "Girl in white Chemise"
size 20×26 " - from the Daniel Gallery.

③ 1928 - Peter Blume - oil - title "The Bridge"
size 24×30 ". Widely exhibited and reproduced.

all paintings framed - sizes given unframed.

prices asked are reasonable market value.

Will be glad to give further and all information on my group, if interested

Very Sincerely Yours

Mr. Martin Janis

334 Summer St. (upper)

Buffalo N.Y.

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January 30th, 1963.

Mrs. Mildred Baker, Curator,
Newark Museum of Art,
Newark, New Jersey.

Dear Mrs. Baker:

Confirming our telephonic conversation, it is our understanding that the Newark Museum is lending us the painting by Edward Hopper, "Sheridan Theatre", from the museum collection, and that you will deliver the painting to this gallery on either February 9th or 10th. We will insure the painting for its full value while it is in our possession.

The painting will be exhibited in an exhibition of paintings of New York, celebrating the tercentenary of this city. The exhibition will open on February 16th and continue through March 7th. Immediately after its close, we will make arrangements to return the painting to the Newark Museum.

We would appreciate your letting us know as soon as possible the valuation you wish us to place on the painting. With many thanks for your cooperation and with best regards to you and Miss Coffey -

Sincerely yours,

CA:ml

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January 21, 1953.

Miss Florence Dibbell Bartlett,
70 East Cedar Street,
Chicago, Ill.

Dear Miss Bartlett:

At the moment I am assembling another collection of American folk art for a museum, and again I thought of you.

You may have had occasion to see the new group of folk sculpture recently acquired from us by Meyrie Rogers for the Art Institute of Chicago where it is on permanent display.

I am now working on a similar, but larger, collection for a New England museum, and the material is becoming more and more limited for future acquisition.

If you are really considering American folk art for your museum, I would urge that you think seriously about it immediately while some material is still available.

I hope you do not consider this letter sales pressure, but merely as a friendly gesture on my part.

Sincerely yours,

EGH:ml

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January 21, 1963.

Mr. Frederick S. Wight, Associate Director,
The Institute of Contemporary Art,
138 Newbury Street,
Boston, 16, Massachusetts.

Dear Mr. Wight:

If you will let me know when you plan to be in New York, I shall arrange for the mysterious meeting with Stuart Davis. Bob Coates has been working on a profile of Davis for four or five years - not consistently, of course - but knowing Bob, it will be a few more years before this thing goes to press. In any event, I doubt whether there is any conflict between the two. Bob will probably love the idea of getting additional data via the Art Digest. Say the word, and I will make the date.

We have exactly eleven Levine catalogs in stock, and while I shall be glad to send you a copy or two for your personal files, we are not in a position to sell any of the small remaining group. I hope that this means that you did not lose money on the publication.

My best regards -

Sincerely yours,

EGH:ml

JEWISH COMMUNITY CENTERS OF CLEVELAND

2049 EAST 105th STREET

CLEVELAND 6, OHIO

RAandolph 1-0880

Please reply to—

ADULT SERVICES DIVISION
2049 East 105th Street
Cleveland 6, Ohio
RAandolph 1-0880

Arlington House
Shaker-Lee House
Heights House
Young Adult Services
Division
Adult Services Division
Golden Age Division
Camp Wise



Myron Guren
President

Harold Arian
Executive Director

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January 23, 1953

Mr. Charles Alan
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mr. Alan:

Enclosed is a copy of our letter to the Lincoln Storage Company, authorizing them to pack and ship the Mitchell Siporin paintings and drawings which you lent us for exhibition.

As we notified you by telephone on January 9, one of these paintings ("Landscape with Lime Kiln") was received in a damaged condition. It has a small triangular tear in one corner. Will you kindly let us know what arrangements should be made in regard to this.

Yours sincerely,

Moe Laufer
ADULT SERVICES DIVISION

CC: DOWNTOWN GALLERY

January 23, 1953

Mr. J. P. Tierney
Lincoln Storage
11201 Cedar Avenue
Cleveland 6, Ohio

Dear Mr. Tierney:

Further to our telephone conversation of January 21, this is your authorization to pack and ship 18 paintings now at the Jewish Community Center of Cleveland, 2049 East 105th Street, to

The Downtown Gallery
32 East 51st Street
New York, New York

Please arrange to have these paintings picked up on Monday, January 26.

We have our own crates which can be used in shipping. The total insurance valuation of these paintings is \$12,080.00. I am enclosing a list of the paintings with individual prices specified. Kindly arrange for insurance in transit.

When picking up these paintings, please ask for either Miss Green or Mr. Laufer.

Yours sincerely,

Max Laufer
ADULT SERVICES DIVISION

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January 20th, 1953.

Mr. Claude Marks,
28 Chesterford Gardens,
London, N.W. 3, England.

Dear Mr. Marks:

We do not have the Stuart Davis watercolor "Rendezvous" at the gallery, and Mr. Davis cannot recall its whereabouts. I would suggest that you inquire from the Museum of Modern Art whether or not they have ever made a slide of their watercolor of the same date, entitled "The Front Page".

Sincerely yours,

CA:ml

P.S. If you are merely requesting our permission to make a slide from the dreadful reproduction in that little book, it is surely granted.

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THE MINNEAPOLIS SCHOOL OF ART

The School of the Minneapolis Society of Fine Arts • Founded 1886

200 East Twenty-fifth Street, Minneapolis 4, Minnesota

OFFICE OF THE DIRECTOR

January 19, 1953

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Thank you very much for discussing the matter of our summer session with Mr. Marin.

As I suggested over the telephone, I concur with Mr. Marin's decision. My only regret is that time catches up with us all so soon. He is a great artist and a great man.

When I am in New York the first of next month perhaps we can talk about this a little more.

Thank you again for your help.

Sincerely yours,

W. B. Bryan
Wilhelmus E. Bryan
Director

WBB:co

THE BALTIMORE MUSEUM OF ART
WYMAN PARK • BALTIMORE 18, MARYLAND

January 22, 1953

Mrs. Edith Halpert
c/o The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I trust that you and Mr. Shahn got back to New York in good time and without any hitch. It was a very great pleasure having you with us and really added greatly to our celebration. We all appreciated your coming and were delighted to have you with us.

I want to take this opportunity to thank you again for your gift of the Guglielmi painting. It surely fits in to the Gallagher collection splendidly and helps to round it out very decidedly.

I enclose a letter which you can use for tax deduction purposes in case you care to do so.

I would also like to know when your graphic arts collection sale is about to occur, since we are especially interested in getting some more Webers, some of Marin's New York views, and enlarging our group of Kuniyoshi prints.

With our best greetings to you and our most cordial thanks,

As ever sincerely,

Adelyn D. Breeskin
Adelyn D. Breeskin
Director

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NATIONAL INSTITUTE OF ARTS AND LETTERS
633 WEST 156TH STREET, NEW YORK 32, N. Y.

January 23, 1953

Mr. Charles Alan,
The Downtown Gallery,
32 East 51st Street,
New York 22, N. Y.

Dear Mr. Alan:

In answer to your letter of January 21st to Mr. Leon Kroll, regarding the work of Jacob Lawrence, any three of the paintings you mention will be satisfactory for the show. We would appreciate it if you would collect them and have them at your gallery the morning of February 9th for pick-up by Thorn's Express. Please let me know which three you chose so that I may have them properly listed.

Very sincerely yours,

Felicia Geffen

Assistant Secretary

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January 30, 1953

Mrs. James Schramm
2700 South Main Street
Burlington, Iowa

Dear Mrs. Schramm:

Your report on the painting "Girl Thinking" has been forwarded to me and I have informed the insurance company of the damages. However, before they can do anything it would be best if you obtained an estimate of the cost of repairs and sent it to me as soon as possible. We would appreciate it, however, if you would not have the painting restored until the insurance company has received all the details in case they should want to inspect it.

We are terribly sorry that this has happened and will do everything we can to see that the matter is taken care of immediately.

Very sincerely yours,

Alice L. Phillips
Secretary of Exhibitions

ALP.S

Same Letter to Mrs. Wm Keighley, 825 Fifth Ave.
for "Businessman"

January 26, 1933.

Mr. Victor Riesenfeld,
888 Park Avenue,
New York, New York.

Dear Mr. Riesenfeld:

Jacob Lawrence has been honored by being nominated for one of the \$1000. Grants awarded annually to artists by the National Institute of Arts and Letters.

Each year they hold an exhibition of paintings by the nominees, from which they select the six artists who are to receive the awards. As we are currently holding an exhibition of Mr. Lawrence's new paintings, we are forced to prevail upon the generosity of collectors who have purchased the best of his recent production and request the loan of a few paintings to be shown at the National Institute. Mr. Lawrence and the gallery consider your painting, "Chess on Broadway", one of his outstanding examples, and we are requesting you to lend it for this exhibition.

If you are agreeable to doing so, Thorn's express will collect the painting on February 9th and will return it immediately after the close of the exhibition. We will fully insure the painting while it is out of your possession.

I am sure that you realize how important this is to the artist and how much he will appreciate your cooperation if you part with this painting for the exhibition. As time is short, would you let us know your decision as soon as possible?

Sincerely yours,

CA:ml

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MUSEUM OF FINE ARTS
BOSTON 15
DEPARTMENT OF PRINTS

Jan 22 1933

Mrs Edith Stalpert-

The Mountain Gallery

32 East 51st St

New York N.Y.

Dear Mrs Stalpert

you are arranged to put together the

photographs of engravings which arrived this morning.

I think they are a very very splendid lot and
show how sharp and perceptive of an eye we are. I
will do everything I can to take Mr. Heurich
into owning them for his collection. They fit in
very well and should really be in his collection.

Tell me how the cost at your convenience

again with many thanks

Sincerely yours

Henry P. Rossiter

THE BALTIMORE MUSEUM OF ART

Mrs. Edith Halpert
THE DOWNTOWN GALLERY
32 East 51st Street
New York 22, New York

Baltimore, Maryland

January 27, 1953

On behalf of The Baltimore Museum of Art the undersigned begs to acknowledge receipt, subject to the conditions printed on the back hereof, of the objects listed below which you have kindly offered as a gift to the Museum. ~~This offer will be submitted to the Committee on Acquisitions at its next meeting and you will be informed of the Committee's action.~~

Adelyn D. Breckin

Director of the Museum

One framed painting, a gift of Mrs. Halpert to the

EDWARD JOSEPH GALLAGHER III MEMORIAL COLLECTION

THE CITY AND I, by Louis Guglielmi
1946

Oil on canvas, 36" x 28"

Signed lower left, "Guglielmi 46"

June 17, 1958.

Mr. Theodore D. Tausig,
120 Wall Street,
New York, New York.

Dear Mr. Tausig:

You received a copy of letter of June 8th sent
by Mr. Agramonte of the Excelsior Savings Bank
regarding insurance on this building.

It is perfectly satisfactory to me to have an
appraisal made by an insurance company.

Sincerely yours,

EGH:l

Edith Halpert -- January 26, 1953 - Page Two

night when the O'Keeffe's were in the storage vaults. You should join me in thanking Somebody for keeping the waters back from the group of paintings we are mutually interested in. You should have seen staff members and the Fire Department with mops and water-scoops and pumps. I have always said there wasn't a dull moment in this business and I have that to add to my memoirs.

Thanks to you and Charles for getting the paintings together. I hope sales will be forthcoming.

Best personal regards,

Jerry Bywaters
Jerry Bywaters
Director

JB/ab

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SUGGESTED FORM OF LETTER - SENDING OUT THE QUESTIONNAIRES.

Dear

In order to secure an over-all plan of "Fine Arts Insurance" for all of our members, and to find out if such a plan would save each of our members a sufficient amount of annual premium to justify their participation in such a plan, it is necessary for us to ask you to complete the enclosed form of questionnaire. The replies received will be held confidential.

It is understood that the plan we develop will be submitted to you for your consideration, and will be subject to your acceptance or rejection.

Your cooperation will be appreciated, and, after we receive the completed questionnaire, we should be in a position to submit a proposal to you for your consideration without undue delay.

Yours very truly,

January 28th, 1963.

Mrs. Edward Marcus,
4007 Stonebridge Drive,
Dallas, Texas.

Dear Betty:

I do not know whether you are the proper person
to address - so I am sending copy of this letter
to Jerry Bywaters.

We are opening an exhibition of paintings of
New York on February 16th, and for this show we
need the Ralston Crawford painting, "Elevated with
Lahaina Color". Will you please see that it is
shipped to us as soon as, and as quickly as, possible?

Thanking you for your cooperation, we remain

Sincerely yours,

CA:ml

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January 21, 1953.

Miss Lucy H. Crockett,
The Wilderness Road Trading Post,
Seven Mile Ford, Va.

Dear Miss Crockett:

Thank you so much for sending me the shop folder, which represents fascinating material; but I agree with you that it is not in the folk art category. Miss Bleckley evidently did not realize that the folk art to which I was referring was 18th and 19th century, and related to paintings and carvings rather than objects.

If you visit New York occasionally, I do hope you will drop in. It will be so nice to meet you.

Sincerely yours,

EGH:ml

VELVETS

Fractur

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643	Bird, Fruit and Butterfly
62	Openwork Basket with Fruit
43	Woven Basket with Fruit by Sara F. Terry
1051	Fruit Composition
181	Ruth and Naomi
279	Castle of Udolpho
537	Mourning Picture - John Demarest (Embroidery)
544	Fraulein (Painting on Glass)
1090	Napoleon on Horseback (Steel Pen)
164	Flying Eagle by Willard S. Hansee (Steel Pen)
1234	Birth Certificate - Marie Magdalena Gunziger (Fractur)
1225	Birth Certificate - Rebecca Zehner (Fractur)
621	Book Plate - Veronica Mosser (Fractur)

NINE OLD COLONY ROAD
WORCESTER 3, MASSACHUSETTS

Downtown Gallery

Dear Sirs: -

I am late in sending
this as we had hoped to get to
New York before your Maine show
closed, but now I don't know where
we will get there.

I hope that if we should
find something we like better by
Maine that you will let us
make an exchange.

Yours truly,

Mary Alexander Riley
(Mrs. Chapin Riley)

Jan. 21, 1953.

January 21, 1963.

Mr. Reginald Poland,
Norton Art Gallery,
West Palm Beach, Florida.

Dear Mr. Poland:

I am glad to learn about your sale. You do not, however, say which of the Davis' were sold. In any event the museum discount is 10% either for purchase or for sale.

I am so pleased that you will finally see the Delray gallery. Why don't you ask Mr. Gaglione to show you some of the things in the back room as well as those that are on view. If you will introduce yourself, he will probably go to town.

Sincerely yours,

EGH:ml

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JEWISH COMMUNITY CENTERS OF CLEVELAND

2049 EAST 105th STREET

RAndolph 1-0880

CLEVELAND 6, OHIO

Please reply to—

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2049 East 105th Street
Cleveland 6, Ohio
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Arlington House
Shaker-Lee House
Heights House
Young Adult Services
Division
Adult Services Division
Golden Age Division
Camp Wise

Myron Guren
President

Harold Arian
Executive Director



January 15, 1953

Downtown Gallery
32 East 51st Street
New York, N. Y.

Gentlemen:

We are enclosing three glossy reprints of paintings by Mitchell Siporin, which we could not use in our publicity for his exhibit now being shown. Will you please credit us for these glossies.

Your bill covering the reprints has been somehow mislaid. Will you please send us a duplicate bill, less the charges for the enclosed.

Mr. Siporin's lecture and exhibit were very well received here, and the local press reviewed his work with superlatives.

Yours sincerely,

Bernice Green
Bernice Green, Secretary
ADULT SERVICES DIVISION

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JARVIS BARLOW

3001 SAN PASQUAL STREET, PASADENA 10, CALIFORNIA

January 15, 1953

CH
ship

Mrs. Edith Halpert, Director
The Downtown Gallery Inc.
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

I am writing to say that, leaving New York suddenly, I forgot to pick up the Weather Vane purchased at your Gallery December 3. Would you kindly have it sent to me to the above address? Possibly the sales tax may cover the shipping costs.

It was a pleasure to see you again and to visit The Downtown Gallery. I hope to make another trip in the fall. With best greetings of the season.

Cordially yours,

Jarvis Barlow

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COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET, COLORADO SPRINGS

January 30, 1953

Mr. Frederick S. Wight
The Institute of Contemporary Art
138 Newbury Street
Boston 16, Massachusetts

Dear Mr. Wight:

This is in reply to your wire of this morning. The only really serious damage is to IMPROVISATION IN GREEK KEY and fortunately the paint surface is not damaged but repairing the edge of the canvas where it was torn is a major job, so we will ship it as soon as possible directly to the Downtown Gallery. It will be necessary for us to build a special box for it which we will do.

Fortunately, the remaining damage is to frames alone and this can be repaired here. In the case of RECEPTION IN MIAMI, the picture surface has not been damaged at all and the only damage is to the liner of the frame. A piece about eight inches long in the upper right corner was broken and splintered but the cloth covering was not torn. We can repair this so that it will be possible to show the picture.

Railway Express sent their representative to look over the damage and you doubtless will be hearing from them in due time. If there is any other information that you desire, please let me know.

Sincerely yours,

/s/ Fred S. Bartlett

Fred Bartlett
Curator of Painting

FSB/cc

January 20th, 1953.

Mr. Solomon B. Smith,
Executive Vice President,
Northern Trust Company,
50 South La Salle Street,
Chicago, 90, Illinois.

Dear Mr. Smith:

Again we are requesting the loan of one of the paintings in your bank's collection. This time it is "Windows" by Charles Sheeler.

On February 16th we are planning an exhibition of paintings of New York by contemporary Americans. This exhibition is planned to celebrate the three hundredth anniversary of the City of New York. We consider "Windows" one of the outstanding statements by a painter in relation to this metropolis. Without it, the exhibition would be sadly lacking.

If you are agreeable to this loan, we will, of course, cover all costs of transportation and insure the painting while it is out of your control. (This time we will see that it doesn't go astray) We would need the painting in New York on or about February 9th and would return it to you immediately after the close of the exhibition on March 7th. As time is short, an early reply would be greatly appreciated.

Mrs. Halpert joins me in sending best wishes to you and Mrs. Smith.

Sincerely yours,

CA:ml

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The American Federation of Arts

NEW YORK HEADQUARTERS: 1083 5th Avenue, New York 28, N. Y. Sacramento 2-2452

January 19, 1953

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ON DEVELOPMENT
Otto L. Spaeth

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
52 East 51st Street
New York 22, New York

Dear Edith:

Please excuse this delay in answering your letter of January 7th. Needless to say, we were all sorry to learn that we could not have the "Royal Psalmist" included in our 19th century American painting exhibition for Germany.

The members of our selection committee had previously chosen an alternate for your painting, and we were able to secure permission for the loan almost immediately.

I appreciate your offer of another painting from your collection, and just wish we had the funds to enlarge the exhibition by one to include it.

Sincerely yours,

George Burton Cumming
Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 26, 1963.

Miss Dorothy Miller, Curator,
Museum Collections,
Museum of Modern Art,
11 West 53rd Street,
New York, New York.

Dear Miss Miller:

Confirming our telephone conversation of this morning, it is understood that the museum will lend this gallery the painting, "Sedation" by Jacob Lawrence to be exhibited at the National Institute for Arts & Letters.

The painting will be collected by Thorn's express on February 9th. We will insure the painting for \$500.00 while it is out of your control.

With many thanks for your cooperation, we remain

THE DOWNTOWN GALLERY

by

CA:ml

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118 E 87 St.

New York 16, N.Y.

January 29, '53

The Downtown Gallery Inc.

32 East 57 St.

New York 22 -

Dear Sirs,

Enclosed please find
my check for \$100.00 as
down payment on "Billboard"
by Jacob Lawrence

Very yours,

Helen Fragon

January 20th, 1953.

Mr. Murray Hantman,
89 River Road,
Grandview, Nyack, New York.

Dear Mr. Hantman:

We have no plans for adding any artist to our roster. We are presently representing thirty-four artists, and that is about as many as our space and energies will permit.

However, we do look at work on Friday afternoons, because at some distant date we will take on new artists. Therefore, if you would like to bring in three or four paintings some Friday afternoon, we will be glad to look at them.

Sincerely yours,

CA:ml

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January 15th, 1953.

Mr. Armin Scheler,
Department of Fine Arts,
Louisiana State University,
Baton Rouge, 3, La.

Dear Mr. Scheler:

I shall be glad to lend you my painting,
"Mental Geography", for your exhibition of
Louis Guglielmi paintings from March 1st
to March 25th, 1953.

Will you please place a valuation of
\$1,200.00 on this painting for insurance
purposes.

The painting will be ready when you wish
to have it collected.

Sincerely yours,

January 28th, 1963.

Dr. Benjamin M. Jurin,
1028 Connecticut Avenue, N.W.,
Washington, 6, D. C.

Dear Dr. Jurin:

Please accept our thanks for the twenty dollar
money order which we have credited to your
account.

Your last payment, which was made November
14th, was \$20.00; and, the payment before that,
made in October, amounted to \$30.00.

Sincerely yours,
THE DOWNTOWN GALLERY

By Bookkeeper

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ROBERT DAVID STRAUS
VICE PRESIDENT
STRAUS-FRANK CO.
HOUSTON, TEXAS

January 21, 1953

Miss Edith Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, N. Y.

Dear Edith:

I am very disappointed that we are not to be able to see the Stuart Davis picture for a longer time than is now possible. Had I known of this, I would have had you send it to us after the University of Illinois show rather than before. You know how long it takes me to make up my mind on a picture. This is particularly true now that our collection has reached a certain point, and also considering that we are viewing an expensive and rather important picture.

The picture has not arrived as yet. Because of the fact that both Carol and I will have to be out of town part of the time that it is here, it does not give us much time for consideration.

As soon as I received your letter, I advised Budworth that I would include the picture under my blanket coverage policy. They have advised me that this is impossible as they had already had it covered for the full value of \$5000.00, which in itself is rather ridiculous. This matter rather irks me, and in the future when shipping me any pictures for consideration, please let me cover them under my own insurance.

We will advise you of our decision on the picture and will ship it to the University of Illinois on January 30.

Sincerely yours,



RDS:pb

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WITTE MEMORIAL MUSEUM

BRACKENRIDGE PARK, SAN ANTONIO 9, TEXAS

TEL. 7-2647 OR 7-2849

January 15, 1953

Mr. Charles Alan,
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Alan:

I have not received the Fredenthal paintings.
As time is so short before opening of show would like to
know when to expect them.

Sincerely yours,

Eleanor Underdonk
Eleanor Underdonk
Curator of Art

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 17, 1953

Dear Mrs. Watter:

This morning I received a note from H.F. Griswold of M. Knoedler & Co. to the effect that your pictures other than the oils will be ready for you within two or three months, as indicated originally when the estimate was mailed to you. Until they are returned to me for examination, I cannot give you the specific valuation after repair, but am listing below my estimate of the fair market value in previous state:

OILS

There are four oil paintings in the collection, all of which were painted by the artist in the late 19th or early 20th century. The subjects are various scenes of daily life, and the style is characteristic of the period.

The first painting is a portrait of a woman, possibly the artist's wife, and is valued at \$1,000. The second is a landscape scene, valued at \$800. The third is a portrait of a man, valued at \$700. The fourth is a landscape scene, valued at \$600.

The total value of the four oil paintings is \$3,100. This is based on the condition of the paintings as they were found, and does not include the cost of repairs or restoration.

Very truly yours,

Walter D. Watter
Walter D. Watter, Inc.
100 West 42nd Street
New York 36, N.Y.

Walter D. Watter, Inc.

SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE

2 WEST 15th STREET
NEW YORK 11, N. Y.

SKOWHEGAN
MAINE

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Arthur Osver

Waldo Pierce

Abraham Rattner

Daniel Catton Rich

Theodore Rousseau, Jr.

David Smith

Theodoras Stamos

Franklin Watkins

William Zorach

January 29, 1953.

Mrs. Edith Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, N.Y.

Dear Mrs. Halpert,

You may recall when I had the pleasure of meeting you at Mrs. Leo Simon's you were good enough to say that you would give us some names to whom we could appeal for the support of the School or its scholarship fund.

We are badly in need of the names of those who are interested in art, and to obtain such names we must largely depend on friends of the School.

We realize that time is a serious problem with you. Would it be of help if one of us came to your office and copied those you may select for us? We will gladly do so if you so wish.

With appreciation,

Sincerely,



Igor Yussupoff.

We had a most encouraging assignment meeting yesterday. We plan to have another which is a reason for our wanting as many additional names as possible.

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Mrs. Edith G. Halpert

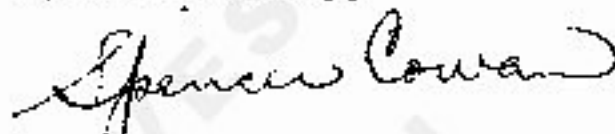
2

January 16, 1953

As you know the Boris Mirski Gallery seldom operates with \$700 to spare in its pocket. However, Boris has made a superhuman effort so that we may clarify our accounts. Boris, George, Charna, and I are all terribly sorry that this embarrassing situation ever came into being, but we shall see to it that it shall never again exist.

Let me thank you on behalf of all of us for your patience in this matter. I am only sorry that we did not know this two or three months ago so that the same action could have been taken under much pleasanter circumstances. You have been more than kind to carry this matter along as long as you have. Let me say that Charna and I are looking forward to seeing you the next time we are in New York.

Yours sincerely,


Spencer M. Cowan

SMC:pol

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ART GALLERY
CARNEGIE HALL

UNIVERSITY OF MAINE
ORONO, MAINE

January 29, 1953

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

My dear Mrs. Halpert:

As you see by the enclosed Program of Exhibitions, I have scheduled a show of "Maine Artists" for June, 1953. It is my plan to gather together about twenty artists who live and/or work in Maine. For this exhibit, to run through August 15 (during Summer Session).

The exhibit will include Waldo Peirce, Syd Browne, Stephen Etnier, William Thon, Denny Winters, Alexander Bower, Edward Turner, Andrew Wyeth, William and Marguerite Zorach, Dahlov Ipcar, and Merle James. Most of these artists have responded favorably to our invitation.

Of course, no exhibition of this sort is complete without a representative work of Marin; and I am herewith inviting you to lend us a Marin watercolor, of your choice, for the show.

The painting need not arrive before May 15, but I should like to have the title and approximate dimensions in the very near future, to facilitate our brochure-printing and our publicity releases.

We shall, of course, cover the work with insurance, and defray shipping costs to and from our gallery.

Let me know at your earliest convenience your reaction to this invitation.

We have done nothing about our purchase of a Marin for our collection (you remember all our correspondence early last year); but maybe this exhibition will bring forth the necessary financial support for such a purchase.

Let me hear from you soon.

VINCENT A. HARTGEN
head, department of art

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TIME
THE WEEKLY NEWSMAGAZINE

TIME & LIFE BUILDING
1230 AVENUE OF THE AMERICANS
NEW YORK

January 29, 1953

Dear Mr. Allen:

Here are the tearsheets you requested, 20 copies of the Lawrence color page and accompanying story.

I want to thank you for your help in arranging the story, and hope that you are pleased with our reproduction of the painting.

Sincerely,

Joan Dye

Joan Dye
Art Color Research

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VOGUE

THE LONDÉ VAST PUBLICATIONS INC.
420 LEXINGTON AVENUE, NEW YORK 17
LEXINGTON 2 7500

January 26, 1953

Dear Edith,

I am sending to you a copy of the February 1st issue with the Shelburne Museum feature in it. I hope that it pleases you, especially as without you I doubt whether we ever would have had it at all. We are all extremely grateful to you.

My best.

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

January twenty-eighth,
1 9 5 5

Mr. E. F. Kook,
Century Lighting, Inc.,
521 West 43d Street,
New York 36, N. Y.

Dear Eddie:

I am really very annoyed with the return of the check. Thus far, I have been unable to get tickets for any of the shows in which I "invested". I honestly feel that there must be somebody who can do something about it. I don't care whether it is for the opening night, but I do want to see one of the plays while I am still able to travel by my own power.

Sincerely yours,

egh-k.

January 21, 1953.

Mr. Spencer M. Cowan,
University Press of Cambridge, Inc.,
33 University Road,
Cambridge, 38, Mass.

Dear Spence:

I am really very distressed that I caused so much excitement in Boston. When George Brewster was here I mentioned that I got no replies to any of my correspondence, and it was only then that I also mentioned there seemed to be some misunderstanding about the accounting. The artists have really been after me so much that I outlined the entire account last summer in the hope of straightening out the complicated bookkeeping. Thus I sent separate reports of the two separate ledger sheets so that the mathematics would be completely clear.

I certainly appreciate both the gallery check and your personal check. Within a few days I shall have a reconciliation made of the former so that both the Mirski books and the D.G. books look similar in that respect.

This year I seem to have been slipping up on my Boston activities. I have gone to Florida instead. However, I hope to see you and Charna in New York in the near future.

Many thanks again, and my best regards.

Sincerely yours,

KGH:ml

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January fifteenth,
1 9 5 3

Mr. Wilhelmus B. Bryan, Director,
The Minneapolis School of Art,
200 East 25th Street,
Minneapolis 4, Minnesota.

Dear Mr. Bryan:

It was nice hearing from you, but since I didn't
think the matter was too urgent, I am writing in-
stead of phoning you.

As I suspected, John Marin cannot accept your kind
invitation to act as resident instructor or what-
ever during the period between June 22d and Aug.
11th.

As I told you, he is 82 years old and, since he has
avoided teaching throughout his entire past, this
doesn't seem to be the likely time for him to change
his attitude. He does look forward to his summers
in Maine.

Is there anyone else you would like to consider?
If so, look over our list and let me know.

Sincerely yours,

egh-k.

January twenty-eighth,
1 9 5 5

Dr. Joseph E. A. Miller,
Medical Director,
Hillside Hospital,
75-59 263d Street,
Glen Oaks, N. Y.

Dear Dr. Miller:

Several days ago the Jacob Lawrence was shipped
to Hillside Hospital and I hope that it has reached
you by this time.

I am so pleased that you and the Board want this
painting, as Hillside seems the most logical place
for this gift on my part, in view of the remarkable
results for Jacob Lawrence.

Sincerely yours,

egh-k.

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January 29th, 1963.

Mr. Fred S. Bartlett,
Colorado Springs Fine Arts Center,
West Dale Street,
Colorado Springs, Colo.

Dear Mr. Bartlett:

We will send you "Roses in Succession" by William Brice - as we promised - as well as "Interfusion" by Robert Preusser. We will not be able to send you one of the Cloar paintings that you selected. However, I am writing to Frank Perls asking him to ship directly to you an excellent example by Cloar (which has been consigned to him).

After your exhibition, would you return this painting to us rather than to Perls? I will notify him to that effect.

Sincerely yours,

CA:ml

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THE BALTIMORE MUSEUM OF ART
WYMAN PARK • BALTIMORE 18, MARYLAND

January 22, 1953

Mrs. Edith Halpert
c/o The Downtown Gallery, Inc.,
32 East 51st Street
New York-22, N. Y.

Dear Mrs. Halpert:

We are writing to thank you for your gift of the
painting "The City and I" by Louis Guglielmi, value \$1,200.00
to the Baltimore Museum of Art, (for Gallagher Collection) during
the year 1953.

This receipt is being sent to you in the event
that you wish to use your gift as a deduction on your income
tax return for the year 1953.

Very truly yours,

Antoinette G. Bailey
Antoinette G. Bailey

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. P. MARSHALL, PRESIDENT

1201

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=Latent Letter Telegram

VLT=Latent Video Letter

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NA478 PD=PORTLAND ORG 26 338P=

MRS EDITH HALPERT=

DOWN TOWN GALLERY 43 EAST 51=

PLEASE WIRE COLLECT INSURANCE VALUE ON MARIN FOG

LIGHTS REGARDS=

TOM COLT PORTLAND ART MUSEUM=

Ans 1/28/53

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

January twenty-eighth,
1 9 5 8

Mr. Boris Mirski,
166 Newbury Street,
Boston 16, Massachusetts.

Dear Boris:

Through sniffles and coughs and kretzes, I am writing to you.

I am really terribly distressed that I caused so much difficulty in Boston. I had no such intention - and hope that you will all forget about it and that we will get our accounts straightened out in the near future.

Meanwhile, let me thank you for the check. On the first of this month, I shall start paying off the boys so that they can be relaxed.

How about coming to New York? It has been a long time since we have had a good laugh together.

Sincerely,

egh-k.

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Dr. I. Howard Kaiser.

January 22, 1963.

painting with anything, and with the type of synthetic varnish that was used no one should attempt to dust or rub it even with the softest of cloths.

If you have any further questions, please do not hesitate to ask them.

When you are in New York, I do hope you will visit the gallery. It will be a pleasure to see you again. Above all things, do not feel that you must purchase something everytime you come here. In this business it is a satisfying respite just to show paintings and talk with someone whose response is as genuine and as enthusiastic as yours.

Sincerely yours,

CA:ml

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January twenty-ninth,
1 9 5 5

Mrs. Charlotte Mack,
2701 Larkin Street,
San Francisco, California.

Dear Mrs. Mack:

It was nice of you to take the trouble
of acknowledging our Christmas card.

Thank you.

Sincerely yours,

egh-k.

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GREAT NORTHERN HOTEL

COCKTAIL LOUNGE • RESTAURANT • GRILL

118 WEST 57th STREET, NEW YORK 19, N. Y.

CABLE ADDRESS "NORTHOTEL"

Telephone CIRCLE 7-1900

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Jan 20, 1953

Dear Mrs Halpern

I have been to the Midtown and seen Mr Gurskin. I have also seen the others, but it is his attitude which I like best.

While he has promised to see my show ~~before~~^{by} Saturday when it closes, I'd like to get him there. I feel the pictures must sell themselves.

While I know its unlikely if you have any way of getting him there I would deeply appreciate it

William Euster

Associated American Artists Galleries

711 FIFTH AVENUE, NEW YORK 22, NEW YORK

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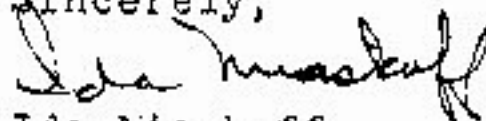
January 19, 1953

Mr. Edmund Lewandowski
c/o Wildenstein Gallery
19 East 64 St.
New York, N.Y.

Dear Mr. Lewandowski,

After seeing your painting at the Wildenstein, I felt that you could fit into a design project that we are conducting here. I would appreciate your calling at your earliest convenience to arrange for an appointment, at which time I will be able to give you all the necessary information.

Sincerely,



Ida Miaskoff

January twenty-ninth,
1 9 5 3

Mr. Francis G. Dearden,
114 East 62d Street,
New York 21, N. Y.

Dear Mr. Dearden:

And now that you have decided to return the picture, I do hope you will arrange to have it delivered to us in the very near future.

Fifteen months out of an artist's selling life on a painting are quite unfair, as you must realize and, therefore, I hope you will not extend the time any further.

When you come in, we shall make the necessary financial adjustments in relation to your down payment.

Sincerely yours,

egh-k.

note to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WILFRED C. HULSE, M. D.

110 WEST 86TH STREET

NEW YORK 25, N. Y.

RIVERSIDE 9-1233

January 31, 1953

Mrs Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Mrs. Halpert:

Thank you for your letter of January 27th.

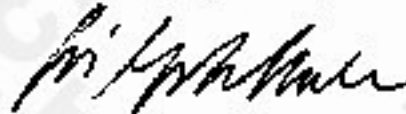
I am fully aware how difficult it is to judge exactly whether the colors of a painting, with which one is well acquainted, are fading. But as Ben Shahn's painting is hanging on a wall directly facing my desk, and as I look at it through many working hours, I am quite sure that the blue color has faded during the past few months and that there is much less contrast between blue and red now than there was when I first bought the painting.

Well, as it is, I will continue to look at it and will let you know again in a few months whatever I may observe.

Please have a new glass out for the painting and have it returned to me.

Thank you for your efforts.

Sincerely yours,



Wilfred C. Hulse, M. D.

rior to publishing information regarding sales transactions, researches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CN

Ulysses, Kansas

Jan. 29, 1953

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Dear Sirs,

Will you please give me some information on your art gallery? Also some information on what is on display now. I will appreciate it if you would.

Thank You,
Alberta Rae Gantt



TELEPHONE FRANKLIN 2 7070
JAMES D. GREEN
SECOND VICE PRESIDENT

THE NORTHERN TRUST COMPANY

FIFTY SOUTH LA SALLE STREET

CHICAGO 90, ILLINOIS

January 30, 1953

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Charles Alan,
Associate Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Alan:

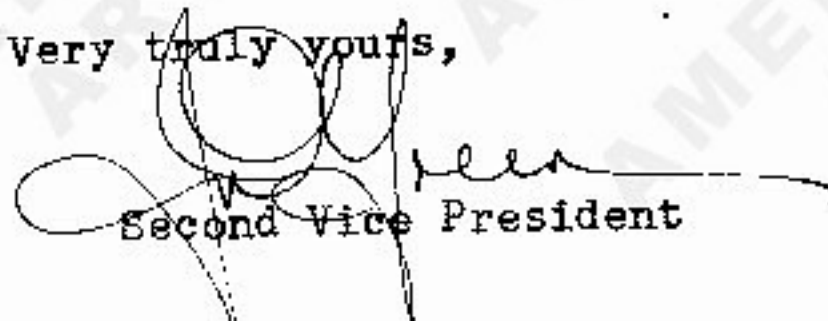
We agree to the lending of "Windows" by Charles Sheeler.

Mr. William S. Turner, one of our Vice Presidents, is going to take it to New York with him next week. He will arrive on the 20th Century Wednesday morning February 4th. His space is bedroom 'G' in Car 262. Mrs. Halpert said yesterday on the telephone that you would have one of your representatives meet the train and take it from Mr. Turner.

Will you kindly give your representative a copy of this letter as identification so that Mr. Turner will know he is delivering it to the proper person.

We have had the frame of "Silver Tanks" by Spencer repaired by Newcomb-Machlin Co. at a cost of \$7.50.

Very truly yours,


Second Vice President

JDG:daw

Enclosure

January 20th, 1953.

Mr. Joseph T. Fraser, Jr.,
Pennsylvania Academy of the Fine Arts,
Philadelphia, Pa.

Dear Mr. Fraser:

I thought that there would be no chance of my going to Philadelphia for the opening of your exhibition, and, therefore, I misplaced the ticket which was so kindly sent to me.

Now it appears that Mrs. Halpert will be unable to attend as she had planned, and I would like to go. Dr. and Mrs. Watter, with whom you are acquainted, are anxious to attend the opening with me. Do you suppose it would be possible for you to send me a duplicate ticket for myself, as well as two tickets for them?

For your convenience, I am enclosing a stamped, addressed envelope.

Sincerely yours,

CA:ml

January 28, 1953.

Mr. M. Martin Janis,
334 Summer Street (upper),
Buffalo, New York.

Dear Mr. Janis:

In Mrs. Halpert's absence I am replying to
your letter of January 18th.

I believe that this gallery would have some
interest in purchasing the three paintings you
list in your letter. Would it be possible for
you to send us photographs of them, marking on
the photographs the prices you are asking.

Sincerely yours,

CA:ml

For to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

ESTABLISHED 1907

ALBERT R. LEE & CO., INC.

MARINE SURVEYORS-OCEAN AND INLAND
INSURANCE ADJUSTERS

90 JOHN STREET
NEW YORK 38, N.Y.

TELEPHONE BEEKMAN 3-9200

CABLE ADDRESS
"ARLEECOT"
NEW YORK

BUFFALO
283 PERRY STREET
CABLE ADDRESS
"ARLEECOT"
BUFFALO
TELEPHONE
CLEVELAND 4224

IN REPLY REFER TO

No. 4583 KWP

January 30th, 1953

The Downtown Gallery
32 East 51st Street
New York City

Attention: Mr. Charles Allen

Gentlemen:

It will be recalled that the writer recently examined in your premises painting "New York - Paris" by Stuart Davis and that at such time you had suggested a desire to have said painting cleaned by David Rosen.

We had received previously a memo indicating cost of restoring this painting which we have now learned was furnished by Mr. Pomerantz and we further learned that the amount suggested by him includes relining to prevent further cracking and peeling of the pigment, which we would consider to be a condition that would be questionable as an insurance claim.

However, if you still desire to have the cleaning performed by Mr. Rosen, it would appear to us that before a final agreement is reached, we should be advised as to the charges of Mr. Rosen and as to the extent of work contemplated by him under such charges.

Awaiting your advices, we remain,

Very truly yours,

ALBERT R. LEE & CO., INC.

A. W. Putnam
K. W. PUTNAM

KWP:MKL

CC: Mr. David Rosen
112 East 10th Street
New York City

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January 26, 1953.

Mr. Moe Laufer,
Adult Services Division,
Jewish Community Centers,
2049 East 105th St.,
Cleveland, 6, Ohio.

Dear Mr. Laufer:

Thank you for your letter of January 23rd concerning the return of the Siporin paintings.

Would you please have the Lincoln Storage Company address the crates to Budworth as we have no facilities for uncrating paintings at this gallery. We expect them to be returned in the same manner in which they were collected by Budworth.

As soon as the paintings are returned, we will have our restorer examine the "Landscape with Lime Kiln" and I will inform you of the cost of restoration as well as the estimated depreciation in the value of the painting so that you may expedite the adjustment with the insurance company.

Sincerely yours,

CA:ml

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January 21, 1953.

Mr. Leon Kroll, Chairman,
Committee on Grants for Art,
National Institute of Arts & Letters,
633 West 155th Street,
New York, 32, New York.

Dear Mr. Kroll:

Jacob Lawrence has forwarded to us your letter concerning the exhibition of nominees for Grants. Unfortunately, we have planned, and have already announced, an exhibition of his new paintings which will conflict with the exhibition at the Institute. I am writing you now to suggest four paintings of top calibre, which I believe you might borrow for the show. They are:

"Chess on Broadway" - Collection of
Victor Riesenfeld,
888 Park Avenue, New York;

"Sedation" - Collection of Museum of Modern Art;

"Square Dance" - Collection of Leonard Schlosser,
17 West 9th Street, New York;

"Business" - Collection of William Keighley,
325 Fifth Avenue, New York.

The reason I am suggesting that you borrow these paintings is that the few available unsold examples we have at the gallery, not to be included in Lawrence's exhibition, are not of as high quality as these paintings already in collections.

If you would prefer that we request the loans from the owners, we would be glad to do so.

Edith joins me in sending best regards.

Sincerely yours,

CA:ml

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 21, 1963.

Mrs. Harry Bradley,
136 West Greenfield Ave.,
Milwaukee, Wisconsin.

Dear Mrs. Bradley:

Because we wished to have the Marin
painting photographed for our records
before it was shipped, it was delivered
on January 20th to the packer, and
should, by then time, be on its way
to you in Milwaukee.

We are sorry to have caused you any
inconvenience, but it seemed to be
Mrs. Halpert's understanding that you
did not expect the painting before
your arrival in Milwaukee.

Sincerely yours,

CA;ml

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

SCULPTURE PHOTOGRAPHS SENT MISS BARTLETT

1005B	Indian Hunter - Cigar Store Figure
DG	Circus Wagon Figure (Pair)
664	Portrait of Mary Emerson Meade
1041	Indian Hunter - weathervane
1026	Hessian Swordsman - weathervane
994	Dancing Figure - weathervane - Whirligig
1245	Daniel Boone on Horseback - weathervane
1116	Spread Eagle
s/w	Spread Eagle
936	Eagle on Ball
1005	Soaring Eagle - weathervane
966	Horse - weathervane
1123	Running Horse - weathervane
711	The Thoroughbred
1268	Formal Rooster - weathervane
205	Fighting Cock - weathervane
1110	Connecticut Rooster - weathervane
1178	Chimney Rooster - weathervane
W127	Pea Hen - weathervane
946	Dove of Peace
695	Sooth Down Lamb - weathervane
W103	Reindeer - weathervane
241	Milking Cow - weathervane
1211	Bull and Steer - weathervane
1036	Hunting Dog - weathervane
1187	Locomotive and Tender - weathervane

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

OILS

391	Newburgh Family
W50	Sarah Jane Sherburne of Farmington, N. H.
	Boy in Rose Garden)
	Girl in Rose Garden) Pair
575	Girl with Bird by C. L. Lewin
W48	Girl in Plaid Frock
W51	Nathan William Goddard by H. Bundy
727	The Diary
782	Miss Hardy of Wilmington, Delaware
983	Fall River Woman
866	Mary Chalkly by Jacob Eshelman
1190	Innkeeper's Wife)
	Innkeeper) pair
433	Polly Fonda by John Wilkie)
432	John M. Fonda by John Wilkie) pair
362	Hanna Miller and Daughter Emmeline)
361	Francis Miller and Daughter Rachel) pair
946	Landscape Collage
808	Civil War Battle Scene by John Richards
W34	Ship on one side
	Thatched Cottage on other side
507	View of Monroe, New York
713	Dog in Landscape
1063	Brooklyn - Ship Decoration
1185	Washington Family Tomb - Fireboard
725	St. George and the Dragon - Tavern Sign
604	Flowers in Urn by E. M. Boyle

PASTEL

176	The Bride from Monmouth County
W5	Mount Vernon

WATERCOLORS

644	Still Life on Table
967	Fruit and Leaves in Landscape
1213	Pennsylvania Couple
1057	Gtneleman in Interior
288	Symbolic Portrait (no photograph)
907	The Family
950	School Days by Elizabeth Andrews
144	The Gem of the Ocean by Maria Wagoner
965	Romantic Landscape
419	New York Landscape by Eleanor Nichols (no photograph)
94	Residence of B. F. Streeter
97	Watermelon in Basket
1016	Mourning Picture - Raymond Family
75	Mourning Picture - John Adams

VELVETS

411	Fruit on Platter
1015	Still Life with Watermelon by William Stearns
229	The Full Basket

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January 17, 1953

Mrs. Michael Watter
1924 Rittenhouse Square
Philadelphia, Pa.

Dear Mrs. Watter:

This morning I received a note from H.F. Griswold of M. Knoedler & Co., confirming the fact that your paintings have been put in work, and will be completed within two or three months.

Until these are returned to me for re-examination, I cannot estimate the devaluation per picture, but can guess at a figure between 25% and 40% depending on the individual picture. Meanwhile, I am enclosing a list of the fair market value of the collection itemized - before damage.

If there is any information required, please get in touch with me.

Sincerely yours,

STW

Enclosed for your information is a list of the fair market value of the collection itemized - before damage. This list was prepared by H.F. Griswold of M. Knoedler & Co. on January 17, 1953. It is based on the information available to him at that time. It is not intended to be a final valuation, but rather a guide to the fair market value of the collection at that time. The actual value of the collection may be higher or lower than the value shown on this list, depending on the results of the re-examination of the paintings.

Very truly yours,

January 18, 1953

SCHOOL OF THE MUSEUM OF FINE ARTS
FENWAY AND MUSEUM ROAD
BOSTON 15

DEPARTMENT OF THE MUSEUM

January 29, 1953

Mrs. Edith Halpert
Downtown Galleries
32 East Fifty-first Street
New York, New York

Dear Mrs. Halpert:

As I believe Mr. Zerbe has informed you, the Student Exhibition Committee of the Museum School is anxious to have a Stuart Davis exhibition. We contacted Mr. Davis on the possibility of his lecturing in conjunction with a show of his work, but unfortunately, he will not be available.

However, despite this, we are eager to show some of Mr. Davis' paintings during the month of March in the School gallery. We advanced painters feel that Stuart Davis is one of the giants of contemporary painting. I should very much appreciate hearing from you at your earliest convenience whether or not this is possible.

Sincerely yours,

Stanley Pransky VH

Stanley Pransky
Chairman
Student Exhibition Committee

SP:vh

The Newtown Tally

Jan. 18 - 53

Dear Madam.

We sent to go on Dec. 15 - 52

1. Fraktur and 1. Painting of Moravian School
at Bethlehem Pa. We returned the Fraktur,
but to date we have had no check for the
Painting, \$85.00 Please remit at once for
returning the Painting.

Respect
C. M. Heffner

C. M. HEFFNER
235 W. GREENWICH ST.
READING, PA.

sent card
Mar 9 11
to
John 12-52

prior to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

METROPOLITAN 3211

RUSSELL J. QUANDT
PRESERVATION OF PAINTINGS
510 SEVENTEENTH STREET, N. W.
WASHINGTON 6, D. C.

January 30, 1953

291389
HOME TEMPLE 5780

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mr. Charles Alan
Associate Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Alan:

Dr. Kaiser and his painting have come and gone, and I am accordingly enclosing my bill, made out to you as you instructed. Dr. Kaiser seemed to be completely satisfied.

The picture had several rubs in the surface. I keyed it out slightly and sprayed n. buytl methacrylate on the surface, but the rubs became shinier. I then sprayed the surface with a solution of equal parts bleached beeswax and carasin in benzine, which minimized the rubs sufficiently.

I am happy to have been able to be of service to you.

Very sincerely yours,

Russell J. Quandt

enc.: 1
E

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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Researcher (Researcher)

Researcher (Researcher)

January 22, 1953.

Mr. Russell Quandt,
Corcoran Art Gallery,
Washington, D. C.

Dear Mr. Quandt:

In the near future you may hear from Dr. I. Howard Kaiser, who recently purchased a painting, "Indian Summer" by Arthur G. Dove, from this gallery.

Dr. Kaiser has informed us that there are several streaks on the surface of this painting. I called Mr. Louis Pomerantz, who, about a year ago in readying this painting for an exhibition, sprayed it with Hypalon P6. Apparently the surface of this synthetic resin was slightly rubbed and has become opaque in places.

At the suggestion of Mrs. Sheldon Keck and Mr. Pomerantz, I am writing to you - and sending a copy of this letter to Dr. Kaiser so that he may be informed - in the hope that you have a mechanical sprayer and can respray the painting so that these streaks will disappear.

You may bill us for this work. As Mr. Pomerantz cleaned this painting quite recently, we feel confident that this respraying is all that will be necessary.

With thanks for your cooperation, we remain

Sincerely yours,

CA:ml

Chas. H. Jones

January 18th, 1953.

Mr. Armin Scheler,
Department of Fine Arts,
Louisiana State University,
Baton Rouge, 3, Louisiana.

Dear Mr. Scheler:

This is in reply to your letter of January 12th regarding an exhibition of paintings by Louis Gaglielmi. We will be glad to cooperate with you in lending you the following paintings for this exhibition:

"Rampart Street"
"At Play: Men, Birds"
"Solitudes" 1946.
"Totem & Bridge"
"Third Avenue Docks"
"Fourth of July"
"Temptation".

The paintings will be ready for collection about the first of February.

As you note in your letter, we will expect you to insure these paintings while they are under your control. In the near future we will send you our consignment form giving the valuation to be placed on each painting.

With best wishes for every success in the exhibition, we remain

Sincerely yours,

CA:ml

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January fifteenth,
1 9 5 3

Dr. Michael Watter,
1924 Rittenhouse Square,
Philadelphia, Pennsylvania.

Dear Michael:

Now that we finally received an acceptance from you, I find that I cannot be present at the meeting as I shall be struggling my way with the inauguration crowd, en route to Baltimore on Tuesday.

I was under the impression that you had some business to attend to in New York on Wednesday and hope that you can make it on the 21st instead. I shall even give you a specially prepared dinner.

Sincerely yours,

egh-k.

January fifteenth,
1 9 5 3

Dr. G. Leonard Emmel,
1021 South 25 Street,
Ft. Smith, Arkansas.

Dear Dr. Emmel:

Thank you for your letter.

In the case of Marin, we do not publish illustrated catalogues and merely send out an announcement, which I am now enclosing.

Photographs of the two pictures you specifically refer to are enclosed, together with measurements, etc. Since both of these are fall scenes in similar tonalities, I thought it advisable to add "Incoming Sea" as a contrasting example. Prices are as follows:

Eleven O'Clock	-	\$2,000.
On the Road to Deblois	-	1,200.
Incoming Sea	-	2,000.

Will you be good enough to return the photographs after you have had an opportunity to study them?

If you wish, we could send one of the paintings to you on approval, after the show closes on January 21st.

Sincerely yours,

egh-k.
enc1.

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from sales galleries and artists, by the museum directors or appointed juries.

Pictures and sculpture for the EXHIBITION POOL will be assembled as follows:

1. Extended loans from museums and other public galleries where such works are not on display for long periods of time. (Each institution has a stock which includes, among other things, a number of "duplications", acquired by purchase or donation, of work by the same artist or artists of similar trends).
2. Extended loans from collectors, who, also, may have such "duplications", or are limited in wall or closet space.
3. Outright gifts from collectors for reasons "a" and for tax deduction - or because they may have outgrown a stylistic direction which, however, has value for special exhibitions representing a trend,ism, medium, theme, etc..
4. Cash contributions from collectors, foundations, and public spirited citizens.

There is a vast reservoir in these four classifications. Under "3" and "4", there are a large number of collectors who have no "pet" institution for art donations, or are reluctant to part with works they own, but who would be encouraged to do so to an inclusive national organization because they would be convinced that their art or cash contribution would function on a national and international scale over a broad area and for an indefinite period. (Naturally, a discriminating acquisition committee would have to pass on all loans and gifts.).

There is every reason to believe that with the proper manipulation a tremendous amount of dormant material would become available, both in the form of long-range loans and outright gifts, with the prospect of a continuous inflow. Furthermore, such an arrangement would release the specific examples desired for important exhibitions since there would be fewer calls on museums, collectors, galleries and artists. It would, unquestionably, reduce the load for the committees who are limited to already catalogued works for their selection, and would make possible several exhibitions simultaneously at any time of the year.

Although many other assets may be cited, I am not attempting to work out this plan in detail but am merely offering it in broad outline for your consideration and possibly further study.

January 20th, 1953.

POK
W. H. H. H.
Mrs. T. M. Ball,
Orchard Ridge Road,
Bloomfield Hills, Michigan.

W. H. H. H.
Dear Mrs. Ball:

At the request of Mr. Gaglione of the
Mayo Hill Galleries, I am enclosing the bio-
graphical data on Walter Meigs, whose painting
you recently acquired.

If there is any further information you require,
please do not hesitate to communicate with us.
Meanwhile, however, I am enclosing a catalog of
a recent exhibition in which he was represented.

Sincerely yours,

EGH:ml

CC to Mr. Thomas A. Gaglione.

prior to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January twenty-ninth,
1 8 5 8

Mr. Bartlett H. Hayes, Jr., Director,
Addison Gallery of American Art,
Phillips Academy,
Andover, Massachusetts.

Dear Barts,

We have been polishing up the frames, screw eyes and wire on all of the pictures for you and your committee to consider and are waiting with bated breath to get their individual and collective reactions.

Lawrence Allen and I are going through our old records and every once in a while we pull out a letter that has some special significance one way or another. Among the latter, I came across a note from you about watercolors and can't, for the life of me, recall whether we ever carried through on the plan of sending you a more retrospective group. The letter, by the way, was written on December 5, 1946.

I just heard that you are on the Acquisition Committee at Brandeis and, if this is a fact, all that I can say is that I am thoroughly delighted. There are several prospective gifts which I have been holding off and many others in the offing. I was strongly opposed to the previous acceptance arrangement and have held off for that reason. When you have a moment, do let me know whether I can get started on making honorable offers to you from time to time.

And so, my best.

Sincerely yours,

egh-k.

Letter sent also to: Mr. Rene d'Harnoncourt, Director,
Division of Curatorial Departments,
Museum of Modern Art, 11 West 53 St. N.Y. (19
Herman More, Director, Whitney, 10 W. 8th St.
Thomas Brown Rudd, Pres. Am. Fed. Arts
Munson, Williams,
Proctor, 512 Genessee Ave.,
Institute Utica

January 20, 1953.

Mr. Francis H. Taylor, Director,
Metropolitan Museum of Art,
Fifth Avenue at 82nd Street,
New York, 28, New York.

Dear Mr. Taylor:

I am attaching an outline for an EXHIBITION POOL,
which is the result of considerable deliberation
based on problems closely related to recent develop-
ments in the art world.

Because the response to my suggestion was so encourag-
ing when I mentioned it to Mr. Messer of the American
Federation of Arts and several museum directors with-
in the past few weeks, I decided to set it down as a
specific recommendation and send it to you. And
because this gallery is representative in the field,
I believe that our experience of participating in
one hundred eleven exhibitions during the calendar
year of 1952, and being obliged to refuse almost
an equal number of requests, justifies the serious
approach to the problem of exhibitions of American
art here and abroad.

Thus, I am offering the attached outline for consid-
eration and for further study.

Sincerely yours,

EGH:ml

rior to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Dear Edith - Jan 21-1953

Received your letter this morning.
That was some trip the letter took.

Both Ray and I are looking forward
to your visit with us on Sunday Feb 15th.
and we shall be thrilled to have you
spend your entire day with us.

I will call the Lenox Hotel on Sunday
morning and Ray will pick you up to
have breakfast with us - until then

Sincerely
Evelyn

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or pre-address.

WESTERN UNION

W. P. MARSHALL, President

FX-1201

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=Int'l Letter Telegram

VLT=Int'l Victory Ltr.

Time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME.

OB658

O-SFG490 NL PD=WUX SAN FRANCISCO CALIF 26

EDITH GREGOR HALPERT

FEB 26 PM 11 18

REPORT DELIVERY DOWNTOWN GALLERY 32 EAST 51 ST NYK

HAPPY TO DELETE PARAGRAPH AS YOU REQUEST. ALSO HAPPY TO INCORPORATE MATERIAL CONTROVERTING MY VIEWS ON WRITERS TABLE BUT MUST HAVE BY WEDNESDAY WHEN GALLEY PROOFS GO BACK TO PRINTER. FILES TO REMAIN OPEN INDEFINITELY FOR SUPPLEMENTARY PUBLICATIONS. MAY BE ABLE TO SQUEEZE BRIEF REFERENCES TO NEW DISCOVERIES IN PAGE PROOFS NEXT MONTH BUT NO EXTENDED MATERIAL REGARDS.

January 30th, 1953.

Mrs. Martha Holway,
20 Woodland Drive,
Morton, Conn.

Dear Mrs. Holway:

Since your visit to the gallery, I have assembled some Marins within the price range you stipulated - that is under \$900.00.

Anytime you find it convenient to call again, I shall be glad to show them to you, and I feel certain that you will find one to your liking.

I hope you will visit us in the near future.

Sincerely yours,

JMjr:ml

NOTICE

Possession of the objects listed on the face of this receipt is accepted by the Museum subject to the conditions following:

1. The Museum may require a written order of the owner or of his or her duly authorized agent or legal representative before it delivers or returns said objects.

In case of the death of the owner, his or her legal representative is requested to notify the Director of the Museum forthwith, giving full name and address in writing.

2. The Museum will not, and shall not be required to, carry any insurance against loss or destruction of or damage to such objects, or in other respects to exercise greater precautions for the care and safety of such objects than it exercises with respect to its own property of the same or similar nature.

3. The Museum will give the owner or his or her duly authorized agent or legal representative notice of not less than one month if it desires to return any such object to the owner and at the expiration of said period of one month such object, if not accepted by the owner or his or her duly authorized agent or legal representative, may be placed in storage at the owner's risk and expense.

The Museum is a Maryland corporation and its legal name is *The Baltimore Museum of Art*.

January 27, 1963.

Mr. Robert Straus,
4000 Leland Avenue,
Houston, Texas.

Dear Mr. Straus:

Will you please ship the Stuart Davis painting to:

Department of Art,
University of Illinois,
Urbana, Illinois.

Attention: Mr. G.V. Donovan.

Sincerely yours,

FL

4 Ter Rue Des Ecoles
Paris V,
France

21 January 1953.

Dear Mrs. Halpert:

Since you leave me no alternative, I would like to terminate our contract.

I would appreciate a final statement as to the work remaining with you. From my records, there are 11 paintings, 13 etchings, 4 drawings and 1 watercolor which were not bought from me. Part of that can be credited to the \$500. on this year's contract. What pictures remain I will have picked up, or if they have been sold, you can make the adjustment. Also I would like a copy of a release.

I had hoped that our relationship would not end as such, but I think you will agree that it is for our mutual satisfaction.

Sincerely,

Wallace Reiss

Wallace Reiss

WR:lk

PORTLAND ART MUSEUM

WEST PARK AND MADISON

PORTLAND 5, OREGON

THOMAS C. COLT, JR., DIRECTOR

January 21, 1953

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertains to a person who died 60 years after the date of sale.

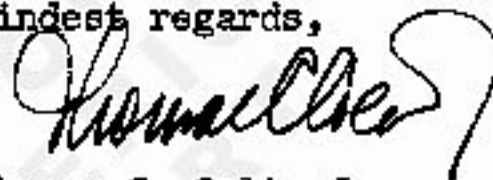
Mrs. Edith Halpert
Downtown Gallery
43 East 51st
New York 22, New York

Dear Mrs. Halpert:

The photograph of the Marin came today. This is the one: "The Fog Lifts" 1949 that we would like to borrow for the University of Oregon and the Portland exhibition. I trust that it will be available for Budworth to collect prior to 14 February.

Please advise me the valuation for the insurance we will carry.

Kindest regards,



Thomas C. Colt, Jr.
Director

TCC:bgt

WINNIPEG ART GALLERY

Association

FOUNDED 1932

January 29th, 1953.

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PRESIDENT

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MRS. E. B. WILLIAMS

Downtown Gallery,
32 East 51st Street,
NEW YORK, N.Y.

Dear Sirs:

Could you send us a catalogue of your John Marin exhibit held this month. We might be interested in having his paintings come here with one or two other modern Americans at some later time. Should this be the case, could you assist us in arranging the exhibit.

We are housed in a fireproof building with round-the-clock guard. Several times during the year we organize exhibits on the history of art from the United States and enclosed is a catalogue of our Baroque exhibit.

Yours truly,

Alvan C. Eastman

Alvan C. Eastman,
Director.

WEBB & LYNCH

INCORPORATED

99 JOHN STREET
NEW YORK 38, N. Y.

January 28, 1958

Mr. Edgar Schenck
Chairman, Insurance Committee
c/o Albright Art Gallery
Buffalo, New York

Dear Mr. Schenck:

We had the pleasure of meeting with Mrs. E. G. Halpert last Thursday and are writing to you at Mrs. Halpert's suggestion, and sending a copy of this letter and enclosures to her.

A program for combining the "Fine Arts Insurance" for Member Museums and University Art Galleries in an over-all plan could, in our opinion, result in substantial premium savings. In order to prepare such a plan, it would be necessary to accumulate certain insurance underwriting information then to assemble it in the required form and, after negotiating the best possible terms with insurance companies, submit a definite proposal to you.

A first necessary step would be the preparation of a questionnaire, and the completion of same by each member museum.

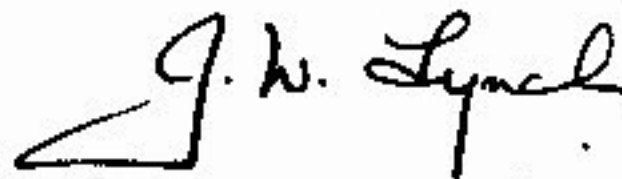
We submit herewith two different forms of letter to your members, and a suggested form of questionnaire.

With your approval, we will care for the mailing on our stationery - or on Association stationery; in either case, without expense or obligation on your part.

It will be a pleasure to visit with you by appointment to personally discuss this important matter, and will await your further advice.

With best wishes,

Yours very truly,



J. Watson Lynch:EL
Enc.

cc to Mrs. E. G. Halpert

COPY

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DALLAS

dmfa

OF FINE ARTS • DALLAS 10, TEXAS

January 30, 1953

Miss Edith Halpert
The Downtown Galleries
32 East 51st Street
New York 22, New York

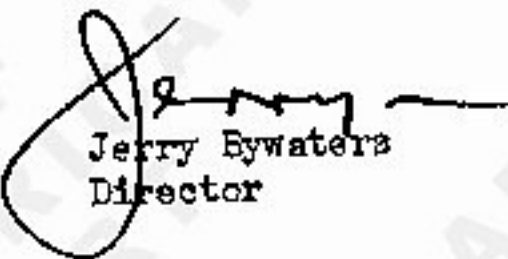
Dear Edith:

We have just completed hanging the O'Keeffes for Sunday opening and the exhibition looks wonderful. We have one very large gallery, which you may remember, and the pictures are all hung in it. There is plenty of space for each to breathe and to be a unity within itself. I think both you and O'Keeffe would be pleased with the hanging and the way the exhibition has shaped up.

Enclosed are a few "fresh" mailing pieces to show you what we were able to do for us and for the Mayo Hill Galleries. I hope you like this pamphlet and that it serves its purpose. It will be mailed out to our entire membership list and complimentary list over the country.

I trust you got my letter of January 27 which had a good many details about the show here and those going on to Delray. Wish you could be on hand Sunday to assist us in doing the honors— and of course to stimulate sales!

Best regards,


Jerry Bywaters
Director

JB/ab

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January twenty-eighth,
1 9 5 3

Mrs. J. Watson Webb,
740 Park Avenue,
New York 21, N. Y.

Dear Electra:

A receipted bill for the "Girl with Doll" is enclosed.

I thought you would be interested to learn that this painting has developed into quite a "prize package" since you selected it.

Several days ago, Mrs. George B. Cortelyou, Jr., of 130 East 75th Street, telephoned to state that in her careful research of the now well-established Ezra Ames, (his dates are 1768 to 1836) she discovered that our little girl was his work, with confirmation of the Frick Library. Furthermore, at the library, there is a photograph of the Daniel Tompkins family and she is now convinced that the girl with the doll is Sarah Ann Tompkins. The large painting is now owned by the Staten Island Museum.

As soon as I have a moment, I shall try to do some checking also. Meanwhile, I think it advisable to continue the anonymity of both the artist and the girl.

It is always such fun to have all these nice people doing research while I just sit back and take life easy. It is always pleasant, also, to find that you and I can pick objects without labels.

Sincerely yours,

egh-k.
encl.

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JEWISH COMMUNITY CENTERS OF CLEVELAND

2049 EAST 105th STREET

CLEVELAND 4, OHIO

RAndolph 1-0880

Please reply to--

ADULT SERVICES DIVISION
2049 East 105th Street
Cleveland 6, Ohio
RAndolph 1-0880

Arlington House
Shaker-Lee House
Heights House
Young Adult Services
Division
Adult Services Division
Golden Age Division
Camp Wise



Myron Guren
President

Harold Arlan
Executive Director

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January 28, 1953

Mr. Charles Alan
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mr. Alan:

As we wrote you on January 23, we asked Lincoln Storage Company to pack and ship the Siporin pictures this week. This morning they called us and said that due to illness, they are short of men, and will have to delay sending packers here until next Tuesday, February 3.

We will therefore send by express the paintings to W. S. Budworth & Son, Inc., as per your instructions in your letter of January 26. We hope you will understand the reasons for this delay.

Yours sincerely,

Moe Laufer
ADULT SERVICES DIVISION

ML:bg

January 21, 1963.

Mr. Nathaniel Saltonstall,
53 State Street,
Boston, Massachusetts.

Dear Nat:

Several days ago I mailed you the O'Keeffe biography for your publicity department. I hope that Van managed to get the O'Keeffe catalog from the Art Institute of Chicago. Dan Rich's foreword will supply all the esthetic commentary that may be needed for the publicity.

I am now enclosing the tentative list - omitting the paintings that have been borrowed by Texas. All the attached were picked up at this gallery. You will also have the Max Miller "Barn", which you saw during the day I misled you in Miami.

And so, I think that finishes us up on O'Keeffe. On the O'Keeffe advance material, let me know if you want some photographs sent to you or sent directly to Tom.

It was swell seeing you, even for a moment.

Love -

EGH:ml

January fifteenth,
1 9 5 3

Mr. William L. Wright,
1025 Connecticut Avenue, N. W.,
Washington 6, D. C.

Dear Mr. Wright:

On my return to the gallery, I found your letter requesting a refund.

As you probably know, it is not customary to make a refund after a sale is effected and recorded as such, with taxes paid, etc. This is not done in any field, as far as I know, and, frankly, it is the first time we have had this experience.

We had originally suggested this credit so that you could select another picture which would make both you and Mrs. Wright happy, as we are very eager to have the right pictures in the right places. You had the painting in your possession for some time before deciding against it and we were willing to make an exchange for you. That was the understanding and, if you will refer to the previous correspondence, you will realize that it was so.

On the other hand, I am not going to hold you to any responsibility and am, therefore, asking our bookkeeper to send you a check for \$360., representing \$400. less the handling fee, which included packing expenses, bookkeeping and taxes.

Sincerely yours,

egh-k.
encl.

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

THE METROPOLITAN MUSEUM OF ART
NEW YORK 28, N. Y.

January 23, 1953

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Your letter to Mr. Taylor of
January 20th has been received in the
absence of the Director from the city.
I have therefore referred it and the
accompanying outline for an Exhibition
Pool to Mr. Hale, Associate Curator of
American Art, for consideration.

Sincerely yours

(*for*) *Cecily B. Hess*
Executive Assistant to
Francis Henry Taylor
Director

January twenty-eighth,
1 9 5 5

Mr. Mayrie R. Rogers, Curator,
The Art Institute of Chicago,
Chicago 3, Illinois.

Dear Mayrie:

I just came across this W.P.A. photograph, which I
thought might be of interest to you for your re-
cords.

Do get a copy of the February issue of VOGUE and
make a note to get the March issue of HOUSE & GARDEN -
and the July fourth issue of LIFE! Seriously, the
first two are carrying stories on the Shelburne Ma-
seum, with a great many color plates. You will pro-
bably enjoy seeing the material again and, I hope,
reading the comments.

I have seen neither of the stories and have my fin-
gers crossed for the good, old obvious reasons.

Sincerely yours,

egh-k.
encl.

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

20 Jan 53

Dear Mr Alan,

As you will note from the enclosed slip, the painting arrived in fine shape. It is now adorning my living room wall & each day strengthens its claim to a permanent place in the family. I am quite certain that I will keep it & be able to send you a check for \$400 followed by regular payments of \$50 a month.

I do have one or two questions, however, that I would like to have answered. First, there are many extraneous lines on the canvas that look almost like wax streaks. I wonder what their significance is, and what can be done to remove them.

Secondly, since this is the first painting

in what I hope will be a fine collection some day. I know nothing about the care of such things, heat, sunlight, spraying, etc. Any information you can supply along these lines will be greatly appreciated.

If you continue to carry such fine paintings, perhaps I can start on number two when this one is paid for.

Sincerely yours,
Howard Kaitera

Russell Quast -

Harold Cross -

Hypalon P6

Polyming Acetate
Colors -

rior to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
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February 25th, 1958.

Mr. Alfred W. Frankenstein,
San Francisco Chronicle,
5th and Mission Streets,
San Francisco, 19, Calif.

Dear Mr. Frankenstein:

Thank you for your letter.

Since your book will not be in the character of the article pre-
sented to Life Magazine, I really feel that the second paragraph
may be entirely omitted. As I recall, it was published on several
occasions with other implications and the association might remain;
thus, I would prefer to have it deleted. Incidentally, I do not
know which pictures you are listing as "forgeries"; but, in any
event I must insist that the "Writer's Table" in my possession
does not appear in any category. I am very convinced of its au-
thenticity and have very good subsequent material to prove it,
but I think that it is of very little importance whether all the
known pictures are included at this time because there must be,
and will be, additional paintings turning up from time to time,
and no completely definitive work is possible. I have heard of
one just last Saturday and may see it at the end of next week -
when the man plans to bring it to New York. Incidentally, do you
want photographs of additional pictures as they appear? Or, will
this book close your records?

In accordance with your request, I am mailing this letter via
airmail special, as I do not want to hold you up in any way. Do
let me know when the book is to appear, as we can probably place
them through the gallery.

Sincerely yours,

EGH:l

136 West Greenfield Avenue
Milwaukee 4, Wisconsin

January 23, 1953

The Downtown Gallery
32 East 51 Street
New York 22, New York

Att: Mrs. Edith Gregor Halpert

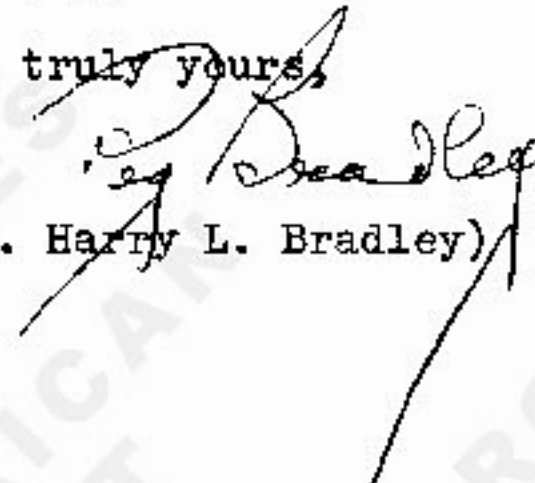
Dear Mrs. Halpert:

I am in receipt of your letter from the Gallery dated January 21, and am glad to know that the Marin painting is on the way.

I was so afraid Madame Popovici speaking English so poorly might have confused you and I did not want to lose the picture.

With kindest regards, I am

Very truly yours,


(Mrs. Harry L. Bradley)

MBB:IB

JULIUS KROFF
CERTIFIED PUBLIC ACCOUNTANT
137 WEST 23RD STREET
NEW YORK 11, N.Y.
CHLSEA 2-4528

JAN. 26, 1953

THE DOWNTOWN GALLERIES
32 EAST 51 STREET,
NEW YORK, N.Y.

GENTLEMEN;

IN ACCORDANCE WITH OUR DISCUSSIONS WITH MR. STUART DAVIS
WE ARE WRITING YOU TO SECURE PERMISSION TO REPRODUCE HIS
PAINTING "HOT STILL SCAPES". WE AGREE TO PAY YOU THE SUM
OF \$125.00 FOR THE PRIVILEGE OF MAKING 250 REPRODUCTIONS
OF THIS PICTURE.

IT IS FURTHER AGREED THAT IF WE DESIRE TO MAKE ADDITIONAL
COPIES THEN THE ROYALTY WILL BE AS FOLLOWS;
\$.50 PER PIECE FOR ANY ADDITIONAL QUANTITY UP
TO A TOTAL OF 250.

~~AFTER THE FIRST 250 COPIES AS ABOVE THEN THE
ROYALTY SHALL BE \$1.00 PER PIECE.~~

WE WISH TO THANK YOU FOR YOUR COURTESY IN THIS MATTER AND
LOOK FORWARD TO A PLEASANT RELATIONSHIP FOR OUR MUTUAL
BENEFIT.

YOURS TRULY,

Julius Kroff

ACCEPTED

JAN. 27, 1953

THE DOWNTOWN GALLERIES

REPRODUCTION SUBJECT TO ARTIST'S APPROVAL ²

E. H. Hapner

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purchaser is living, it can be assumed that the information
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WILLIAM L. WRIGHT

Real Estate Mortgages

SUITE 501

1025 CONNECTICUT AVENUE, N. W.

WASHINGTON 6, D. C.

January 19, 1953

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

This will acknowledge receipt of your letter of Jan. 15th and check in the amount of \$360 representing the deposit refund less your expenses.

Thank you for settling this matter which has been an annoyance to both of us. Your courtesy and graciousness is deeply appreciated.

At some future time I hope to be in a position to be a steady customer of the Gallery on a cash basis.

Sincerely,

William L. Wright
William L. Wright

WLW:cp

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January 23, 1963.

Mr. Henry Dreyfus,
4 West 58th Street,
New York, 19, New York.

Dear Henry:

I cannot tell you how embarrassed I was in connection with my mysterious disappearance just as we were in the midst of a fascinating discussion about helping American artists. Unfortunately, there was an imminent flood in the basement that I had to worry about the rest of the evening and all of Sunday, with the result of a three day session in bed.

I hope you will forgive me for the walkout. I am sure you will understand.

The suggestion that I mentioned during our brief conversation is now enclosed. Perhaps we can continue the talk when we are back in town. Whatever day or hour you suggest will suit me.

Sincerely yours,

EGH:ml

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Wellfleet on Cape Cod, Massachusetts

1200 East Atlantic Avenue, Delray Beach, Florida

Thomas A. Gagliano, President
W. Warner Long, Treasurer
Nathaniel Saltomball, Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 21, 1953

Edith G. Halpert, Director
The Downtown Gallery
32 E. 51 St.
N.Y. 22, N.Y.

Dear Edith:

Weren't you nice to call me by phone on my birthday? I certainly appreciate it, and I want to thank you a million times for your thoughtfulness.

Monday night we had the opening of the Edwards-Gonzalez show. Wouldn't you know it- Didn't sell one damn picture of either one. Did, however, sell two Conger Metcalf's. A screwy business--this!

Will get in touch with the Berdeaus regarding the O'Keefe picture.

The "Dancing Girls" and "Bottoms Up" are resting at the moment at home. Have had much fun with them. *& working them over time.*

Loads of love,

Tomasso
Thos. A. Gagliano, Pres.

TG/al

January 29th, 1953.

Mr. Frank Perls,
Frank Perls Gallery,
350 North Camden Drive,
Beverly Hills, California.

Dear Frank:

When the little Mr. Bartlett from Colorado Springs was here he selected paintings by Carroll Clear for his annual exhibition of ARTISTS WEST OF THE MISSISSIPPI.

Now we have no Clear paintings available. Therefore, I would like you to ship the painting you have on consignment, "Balloons", to Colorado Springs Fine Arts Center. In all probability you have other paintings going there, so this can be sent along.

As we are so terribly short of Clear stock, I have asked Mr. Bartlett to return the painting to us after the exhibition. I am sure you will understand.

Beside this, Edith has asked me to say that she would appreciate it if you would return the Stuart Davis painting, "Terminal". She believes she has a customer for it.

Best to you -

Sincerely yours,

CA:ml

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January fifteenth,

1 9 5 3

Mr. Jerry Bywaters,
Dallas Museum of Art,
Dallas, Texas.

Dear Jerry:

Although I am sure that Charles sent you the information, I am noting the address of Max Miller below.

I am also enclosing a list of the museums in which O'Keefe is represented.

Incidentally, in our original consignment we had no price on the painting "Sunflower". This was listed at \$3,500. for us but I didn't want to give you that figure as I considered it excessive. Will you add the information on your list? The number is 159 and the price now is \$2,000.

Sincerely yours,

egh-k.
encl.

Max Miller,
1629 South Bay Shore Drive,
Miami, Florida.

January 27th, 1953.

Mrs. Jonathan Rubin,
1016 Fifth Avenue,
New York, New York.

Dear Mrs. Rubin:

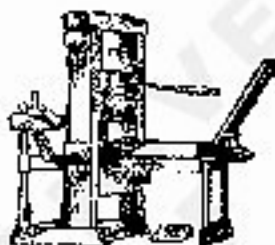
Mr. Walter Meigs appeared in New York, and explained that he had not answered my letter because he knew he would be here so soon.

After consulting with him, we reduced the price on the water color to \$100.00. I think that you will agree with me that this is a great bargain, and that you should buy this painting to which you and Mr. Rubin responded so enthusiastically.

Sincerely yours,

CA:ml

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UNIVERSITY PRESS

OF CAMBRIDGE, INC.

33 UNIVERSITY ROAD, CAMBRIDGE 38, MASS.

January 16, 1953

Mrs. Edith G. Halpert
The Downtown Gallery
32 E. 51st Street
New York 22, New York

Dear Edith:

In the regular business manner I prepared a letter to you in behalf of the Gallery explaining our embarrassment at the situation that had arisen with regards to commissions between your gallery and Boris's.

George Brewster and I were, of course, absolutely ignorant of this situation through our own negligence; but before any letter was sent, I felt so upset that anything should have caused strain to the wonderful relationship between you and Boris, I naturally showed the letter to Boris. Meanwhile, Boris tells me that he has performed a miracle and raised approximately \$700 to straighten out the matter as it stands.

I would like to assure you that there was a genuine misunderstanding here concerning the situation, and Boris in his sweet way hated to embarrass us with the problem. The facts are, however, that apparently Mr. Fink, who has been taking care of our books, has misunderstood the situation. The confusion on collected and uncollected sales and commissions led him to believe that actually we were behind in payments to you in the amount of only \$93.50. His thinking was based on your letter of February 8, 1952, where you enclosed the credit of \$666.50. Our sales of your paintings since that time have totaled \$1,550 of which \$310 was our commission, leaving a balance to you of \$1,240. Of that \$1,240 we have outstanding and uncollected \$480. This he expected to forward to you as soon as it was collected. On the basis of \$760 collected, less the \$666.50 credit, he felt our balance was only \$93.50 overdue. This I assured him was unrealistic since it gave us every benefit of commissions and uncollected bills. He has rechecked and it now seems that the actual amount we should pay is approximately \$700. He is drawing up this report for me today.

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Koock

CENTURY

CENTURY LIGHTING, INC. 521 WEST 43 STREET, NEW YORK CITY 36 • CHICKERING 4-7050

theatrical, architectural and television lighting equipment

January 16th, 1953

Mrs. Edith Halpert,
c/o The Downtown Gallery,
32 East 51st St.,
New York, N.Y.

Dear Mrs. Halpert:

I am sorry I have to return the check for \$19.80 because the management of Feuer & Martin insist that they can only arrange for two (2) seats for the opening night.

On the other hand, if something should open up, I promise that I will give you the tickets.

Sincerely yours,



EFK:bkr.
enclosure.

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

I will get back on
the regular schedule.
Thanks for your
patience.
Sincerely,
Spencer Cowan

LOUISE B. CLARK, DIRECTOR

BROOKS MEMORIAL ART GALLERY

OVERTON PARK
MEMPHIS, TENN.

January 17, 1953

Mr. Charles Alan, Associate Director
The Downtown Gallery
New York 22, N. Y.

Dear Mr. Alan:

Mr. Henry P. Rossiter of the Boston Museum called the Shahn print Orchestra but like you I think he must mean Silent Music which you described and which Mr. Zigrosser also selected.

I am delighted to know that you can lend us the prints by Mr. Shahn and Mr. Marin, and I shall write Kraushaar about the one by the late John Sloan.

I will drop you a card by March the 1st, as you request.

Sincerely yours,

Louise B. Clark

Withholding information regarding sales transactions, is a responsible for obtaining written permission from the artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or publisher is living, it can be assumed that the information is withheld 60 years after the date of sale.

dmf
DALLAS OF FINE ARTS • DALLAS 10, TEXAS

January 27, 1953

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

We have been busy with the O'Keeffe show and other things and have neglected to correspond with the real patron of the O'Keeffe exhibition -- and I do hope I am using the word patron correctly. All of the O'Keeffes came from you in good shape with the exception of one "Bare Tree Trunks with Snow" which had its glass broken, but no damage whatsoever to the painting, since it was one simple, clean break. The edge of the frame on the painting "Bleeding Heart" was split a little bit but that is of no consequence.

You did indeed send a very good group of things and we are quite excited about them. We are following your instructions and not cataloguing the pastel. I will also mark N.F.S. on #140 "In the Patio #1" which you indicated Nat Saltonstall wanted. (Is he the same as the Mayo Hill Galleries, with Gaglione running the gallery?)

I wrote Max Miller in Miami and he said he had promised to lend the O'Keeffe "White Barn" but said his twelve-year-old daughter had put the pressure on him so strongly that he asked to be released from the loan. Perhaps it's just as well since we have two other barns in the show.

We are getting out less of a "catalogue" than I had hoped but what we are doing will, I think, be very satisfactory, in good taste and well designed. We will print a couple of hundred extras for you while the presses are going.

We will ship on to Delray all the paintings from you, rather than just the ones you put the asterisk by on the list. It is much easier to do that than to try to separate these on insurance and transportation dealings. However, since the individual loans will not go to Delray, that should make not too many extra pictures for Gaglione. All the paintings are properly insured and will be until they are returned to you. I am guarding the pictures with my life, but you should have been on hand yesterday to almost have heart failure with me. A water pipe burst in our basement during the night and by the time it was discovered in the morning the water had flooded the basement to within one-half inch of the O'Keeffe paintings. That is the only accident that has happened to the museum during my ten years as director, and it would happen in the

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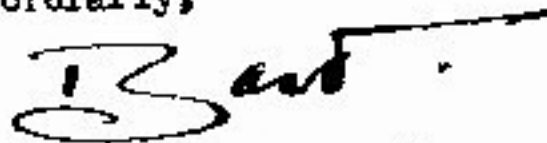
ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY - ANDOVER, MASSACHUSETTS

January 15, 1953

Dear Edith:

No, don't send the Zerbos here because the members of our Art Committee are nearer New York. I shall ask them to drop in on you and if they are unhappy with either one of those returned, we will then see what new work Carl has done to charm them. As a matter of fact, if you have "Chinatown No. 2" which was shown at the Boston Art Festival, will you show it to them also? For my part, I am happy with any of the three though I like the Diesel the least.

Cordially,



Bartlett H. Hayes, Jr.
Director

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

bhh/t

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THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO 22, NEW YORK

January 15, 1953

OFFICE OF THE DIRECTOR

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Bill Williams tells me that he had a very interesting talk with you on the problem of insurance, among other things, when he was in New York. Since we're on this committee to explore insurance problems for the museums, he suggested that I get the name of your insurance advisor (not agent) and I wondered if you'd be willing to let me know who he is so that we can get in touch with him.

Looking forward to seeing you early in February, even though I hate to mention a date now for fear something will happen,

Sincerely,


Edgar C. Schenck
Director

ECS:eb

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SUGGESTED FORM ----- CONFIDENTIAL

**QUESTIONNAIRE
Re: Fine Arts Insurance**

Name of Museum:

Street Location:

Construction: Concrete
Brick
Frame
Or other type

Is the building equipped with Automatic Sprinkler System?

Is there a standpipe and hose system within the building?

What other fire-protective equipment is installed within the building?

Is there watchman service through the night, and at all times when the premises are closed?

If so, does the watchman make hourly rounds, and record same on a watchman's clock?

If not, how does the watchman service operate?

Approximately what is the value of fine arts usually kept within the building (excluding fine arts belonging to others)?

Is there a fire-resistive vault within the building?

If so, about how much of the above estimated value would be normally kept in the vault?

Do you at present carry "All Risks" insurance (excluding war risk) on the above-mentioned fine arts?

If not, do you carry a more limited form of insurance on same?

If so, what risks are insured against?

AS TO FINE ARTS WHICH BELONG TO OTHERS

When fine arts come to your premises, or to premises which you designate:

Do you insure them from the time they leave the owner's premises until they are safely returned to same (while in transit to you, at premises for exhibit or other purpose, and for the return transit trip)?

not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

1505 Mount Curve Avenue
Minneapolis 5, Minnesota

Jan 23, '53

My dear Miss Haggart -
Thanks so much for your
promptness in sending me the
photographs of Marin's pictures.
I have kept them this long
trying to decide on one and I
find that after all I can't
make up my mind. However,
I try to read your seems
probable within the next few
months so I will come in
and look over the cross section
of many years work by Marin
I am returning the photographs
Yours very truly,
Mrs Edmond Ruben

January 22, 1953.

Mrs. Chapin Riley,
9 Old Colony Road,
Worcester, 5, Mass.

Dear Mrs. Riley:

Thank you so much for your note, and for the enclosure. I was very happy to know that you decided to keep the Marin, as I think it is an outstanding example.

When you are in New York, do visit us at the gallery and allow me to tempt you with some other paintings.

Looking forward to meeting you and Mr. Riley, we are

Sincerely yours,

CA:ml

P.S. If you see another Marin you like better than the one you have, we would be willing to make the exchange, but I must make you aware that I doubt that you will see anything that you like as well in that price range.

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RUSSELL J. QUANDT
PRESERVATION OF PAINTINGS
510 SEVENTEENTH STREET, N. W.
WASHINGTON 6, D. C.

HOME TEMPLE 5780

METROPOLITAN 3211

January 24, 1953

Mr. Charles Alan
Associate Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Alan:

In answer to your recent letter concerning the Dove owned by Dr. I. Howard Kaiser, I do not have a mechanical spray, owing to the fire and zoning regulations governing the Corcoran Gallery building. I have, however, improvised a method of using the synthetics which works out to my own and others' satisfaction.

If Dr. Kaiser would like to bring the painting in to me for examination, I would be glad to do whatever I can to improve the appearance of the painting.

Very sincerely yours,

Russell J. Quandt

cc: Dr. Kaiser
RJQ:s

January 30, 1953

Mr. Paul Gery
Wagner-Taylor Company
422 Walnut Street
Philadelphia 6, Pa.

Dear Mr. Gery:

I am enclosing copies of four bills recently submitted to us. They are all for repairs upon paintings in the BIENNALE exhibition and I trust that I am correct in forwarding them to you as a method of filing claims.

I should also like to inform you that Kuniyoshi's "Girl Thinking" was received by the lender, Mrs. James Schramm at Burlington, Iowa in a somewhat damaged condition. I am enclosing an excerpt from a letter written by her, together with a copy of my letter to her asking that she obtain an estimate of the cost of repairs.

Very sincerely yours,

Alice L. Phillips
Secretary of Exhibitions

ALP.S
encs.

INSTITUTE OF CONTEMPORARY ART
138 Newbury Street, Boston 16

JANUARY 29, 1953

MISS NATALIE MARSTON
INSTITUTE OF CONTEMPORARY ART

REGRET ONE CASE LEVINE DAMAGED ON ARRIVAL. CASE DROPPED ON CORNER
SPRINGING FRAMES ON ALL FOUR PICTURES AND TEAR IN CANVAS OF IMPROVI-
SATION IN GREEK KEY AT STRETCHER EDGE 9 INCHES. ONE CORNER OF LINER
ON RECEPTION IN MIAMI BROKEN AND SPLINTERED. PASSING SCENE AND PURE
REASON ONLY DAMAGED. IMPROVISATION CANNOT BE SHOWN WITHOUT MAJOR REPAIRS
ADVISE DISPOSITION HAVE REPORTED DAMAGE TO RAILWAY EXPRESS.

FRED. S. BARTLETT

JANUARY 30, 1953

FRED S. BARTLETT
COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

REURTEL WITHDRAW IMPROVISATION AND SHIP DOWNTOWN GALLERY NEW YORK.
SUGGEST EXHIBIT OTHERS IMPROVISING OR REPAIRING FRAMES PROVIDED
REPEAT PROVIDED NO RISK TO PAINTINGS. AWAIT DETAILED DAMAGE DES-
CRIPTION ESPECIALLY RECEPTION IN MIAMI.

FREDERICK S. WIGHT

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO 22, NEW YORK

OFFICE OF THE DIRECTOR

January 31, 1953

Mrs. Edith G. Halpert
Director, The Downtown Gallery
32 East 51st Street
New York 22, New York

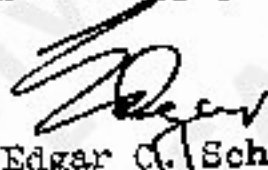
Dear Edith:

Many thanks for your note of the 21st
and all your efforts in our behalf. I have just
returned from Cleveland to find the data from
Webb and Lynch on my desk, but I haven't had a
chance to study it as yet. I am most grateful to
you for helping us out this way.

I'll probably see you in New York during
the second week of February.

All the best,

Sincerely yours,


Edgar C. Schenck
Director

ECS:eb



The American Federation of Arts

OFFICE OF THE PRESIDENT, 312-318 Genesee Street, Utica 4, N. Y.

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HONORARY PRESIDENT

Thomas Brown Rudd
PRESIDENT

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Earle Ludgin

Stanley Marcus

William M. Milliken

Grace L. McCann Morley

Elizabeth S. Navas

Roy R. Neuberger

Thomas Brown Rudd

Charles H. Sawyer

James S. Schramm

Lawrence M. C. Smith

James Thrall Soby

Eloise Spaeth

Francis Henry Taylor

Emily Hall Tremain

Hudson D. Walker

John Walker

Suzette M. Zurcher

January 23, 1953

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st St.
New York 22, N.Y.

My dear Mrs. Halpert:

Thank you for your letter of January 20, together with the outline for an EXHIBITION POOL. I shall study this over with much interest, and I appreciate your having forwarded it to me.

I can well believe this is an approach to a very difficult problem, and I shall make it a point to discuss it with my friends of the Federation.

With kind regards, I am

Sincerely yours,

Thomas Brown Rudd

TBR/dwc

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January 29, 1958.

Dear Sonia:

I am sorry that there has been so much difficulty in connection with the pictures. I still feel that all these things would work out much better if attended to directly and I did ask you repeatedly to send Knoedler a list.

When the packages arrived, they were superbly put together, but the code was very difficult for us here and for the company truckmen. The various lists that you sent me were inclusive and also varied, but at no time was there any specific list for the pictures that were delivered to Knoedler.

At the moment, I would suggest that you write to Mr. H. P. Griswold, listing the missing pictures, and explaining the condition of those returned - both in the way of banged-up frames and unsatisfactory results. I believe their truck goes to Philadelphia. If not, there is a special art service, about which any one at the Art Alliance can tell you, and which can pick up the pictures and return them to Knoedler for further attention. You can also state that on January 10th Mr. Griswold wrote as follows:

"We understand these pictures will not be needed for a matter of two or three months, but we shall proceed with the work and when they are ready let you know so as to arrange for delivery."

Once again I want to refer to your hysteria in connection with this. Nobody has ever heard of such fear and trepidation as you and Michael demonstrate towards the insurance company. Everyone in his right mind knows that insurance people pay huge sums of money to their adjusters to cow people and to reduce payments, but that these same adjusters switch very quickly if the insured utters a harsh word. There is no reason why you can't demand full payment on all the objects - and I am talking from experience of many years - as a threat. They would be delighted to come through with the different valuation and further repairs, if necessary. In reference to the latter, there is no other person in the United States that we know of who is equipped to handle anything but oils, tempera, and other media used on any material, on paper and silk.

So that you have the correct spellings, etc., I am enclosing the letter of January 10th.

Not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 23, 1953.

Clifton Antique Shop,
Franklyn, New Hampshire.

Gentlemen:

Several days ago Mrs. Webb showed me a snapshot of an early American painting which you had sent to her. The picture is 24 x 29" in dimension, and represents a family group.

Although she may not be interested in the painting, I should very much like to see the original if you could send it to me on approval. I am working on several collections at the present time, and may be able to fit this into one or another.

If you have any other material in the folk art category, including paintings in all media, carvings, weathervanes, etc., please get in touch with me.

Sincerely yours,

EGH:ml

H E N R Y D R E Y F U S S

4 WEST 58TH STREET, NEW YORK 19, PLAZA 3-8030

HENRY DREYFUS
JULIAN G. EVERETT
ROBERT H. HOSE
WILLIAM F. H. PURCELL
DORIS MARKS
RITA HART

January 26, 1953

CALIFORNIA OFFICE
500 COLUMBIA STREET
SOUTH PASADENA

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Mrs. Edith Halpert
The Downtown Gallery
32 East 51st St.
New York 22, New York

Dear Edith:

Thank you for your note, and I am sorry that the flood waters landed you in bed for three days. It is not very pleasant when you are as busy a person as you are.

I am taking the liberty of sending on your suggestion for an exhibition pool exactly as it is to the Ford Foundation people. Let's see what will happen, and if you don't mind from time to time as we work along with them (and I hope that I can be helpful merely in guiding them) I do want to come in and talk to you again.

If I get five minutes before I head out to the coast again, I am going to call you.

Very kindest regards - remember me to Charles,

HD:E

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January 27th, 1963.

Mr. Thomas M. Messer, Assistant Director,
National Exhibition Service,
American Federation of Arts,
1083 Fifth Avenue,
New York, N. Y.

Dear Mr. Messer:

The enclosed is self-explanatory. Apparently none of us, including Louis Pomeroy, who saw the exhibition here several times, noted these damages. I am really at a loss as to how to answer Mrs. Schramm's letter, and would appreciate any ideas you may have on the subject.

Sincerely yours,

CA:ml

If so, does the insurance cover against "All Risks" (excluding war risk)?

If not, against what risks does the insurance cover?

Is the value of each item of fine arts agreed to with the owner?

Is such agreement in written form between you and the owner?

In the handling of the fine arts in the city in which the owner resides, do you engage the services of art dealers or galleries to pick up, pack, crate and ship the articles?

If not, how do you usually handle the matter?

In your city, do you pack, crate and ship the articles back to the owner?

If not, how is this handled at your end?

Are most of the shipments which are in transit in the U. S. and Canada handled by Railway Express?

Are many shipments handled by motor carriers?

Do you have a set basis on which you declare a value to the Railway Express Agency or motor or other carrier, and secure a bill-of-lading or form of receipt specifying such value?

Will you please outline how you operate in this connection?

Does the shipper sending the fine arts article from the owner's premises follow the same practice as to the declaration of value; and secure carrier's receipt as outlined above? Please also outline the procedure in this connection.

Would a limit of loss collectible on any one item of fine arts or \$50,000 be sufficient, or should the limit be higher - say \$75,000 or \$100,000 - to care for any contingency?

We have not referred to Foreign Shipments (incoming or outgoing) because our proposal, when submitted, will include details as to the handling of same, and we do not require any specific information from you on this phase of the coverage.

JULIUS KROFF
CERTIFIED PUBLIC ACCOUNTANT
137 WEST 23RD STREET
NEW YORK 11, N.Y.
DNELREA 2-4528

JAN. 26, 1953

THE DOWNTOWN GALLERIES
32 EAST 51 STREET,
NEW YORK, N.Y.

GENTLEMEN;

IN ACCORDANCE WITH OUR DISCUSSIONS WITH MR. STUART DAVIS
WE ARE WRITING YOU TO SECURE PERMISSION TO REPRODUCE HIS
PAINTING "HOT STILL SCAP". WE AGREE TO PAY YOU THE SUM
OF \$125.00 FOR THE PRIVILEGE OF MAKING 250 REPRODUCTIONS
OF THIS PICTURE.

IT IS FURTHER AGREED THAT IF WE DESIRE TO MAKE ADDITIONAL
COPIES THEN THE ROYALTY WILL BE AS FOLLOWS;
\$.50 PER PIECE FOR ANY ADDITIONAL QUANTITY UP
TO A TOTAL OF 250.

~~X AFTER THE FIRST 500 COPIES AS X ABOVE X WHEN X THE
ROYALTY SHALL BE \$1.00 X PER X COPY.~~

WE WISH TO THANK YOU FOR YOUR COURTESY IN THIS MATTER AND
LOOK FORWARD TO A PLEASANT RELATIONSHIP FOR OUR MUTUAL
BENEFIT.

YOURS TRULY,

Julius Kroff
b. g. S. V.
J. Mantoni

ACCEPTED
JAN. 27, 1953
THE DOWNTOWN GALLERIES

A. 250
Hot Stillscapes 14 Stuart & L. 125

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 21st, 1963.

Mr. Edgar C. Schenck, Director,
Albright Art Gallery,
The Buffalo Fine Arts Academy,
Buffalo, 22, New York.

Dear Edgar:

To make life simpler for you, I am having lunch with the firm of Webb and Lynch tomorrow to discuss art insurance, and to have them suggest a procedure, or person, or anything.

I advised them that I am completely out of this picture, and they agreed to send all the data directly to you after our preliminary chat over a poached egg. And so, you will hear shortly from them.

Sincerely yours,

EGH:ml

prior to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

CLASS OF SERVICE

This is a full-rate
Telegram or Cable-
gram unless its de-
ferred character is in-
dicated by a suitable
symbol above or pre-
ceding the address.

WESTERN UNION

W. F. MARSHALL, PRESIDENT

1201

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=Int'l Letter Telegram

VLT=Int'l Victory Ltr.

(34)

1953 JAN 21 PM 1 24

The figure time shown in the dash line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NA 134 DL PD VIA AR= NAPLES FLO JAN 20 325P=

= DOWNTOWN GALLERIES=

32 EAST 51 ST=

MARIN PAINTING OF LANE COAST NOT RECEIVED AS YET IN
MILWAUKEE HOPE THERE IS NO MISUNDERSTANDING AS I DEFINITELY
WANT IT I ASKED MY FRIEND TO TELEPHONE DAY AFTER I SAW
PRINTING TO HAVE YOU SEND IT TO ME WE LEAVE FOR MILWAUKEE
TOMORROW PLEASE ADVISE ME THERE=

MRS HARRY L BRADLEY=

Berkely picked up painting yesterday. 7:30 sh
Wire Mrs. Bradley to this effect.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

January 21, 1953.

Mr. Henry P. Rossiter, Curator,
Museum of Fine Arts,
Boston, 15, Mass.

Dear Mr. Rossiter:

Several days ago I sent you what might have appeared a mysterious catalog.

I finally assembled photographs of objects in the American folk art group which I thought were appropriate for your special purpose. There are, of course, more objects than you will want, but I did want you to have a choice of design as well as of quality.

Whenever you have an opportunity to go over this and select the items of special interest, I shall give you a price list per object and for the group as a unit. The difference will be considerable in the latter, as I am eager to keep top material in units in museums, and, naturally, make very special concessions.

The photograph of the chalkware just arrived, and I enclosing this without comment. I am sure that you are familiar with this material which will be most suitable with the Pennsylvania German fracture and painted Schimmel carvings.

Sincerely yours,

EGH:al

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January twenty-eighth,
1 9 5 3

Parke-Bernet Galleries, Inc.,
980 Madison Avenue,
New York, N. Y.

Gentlemen:

My attention has just been called to your bill of January 14th, which includes Nos. 4, 14, 24 and 109. There seems to be some error in connection with the last number. My bid was \$20, and there were two subsequent bids, ending in \$25. I did not purchase this poster. Incidentally, I am referring to the Harriman Douglas sale.

A check for \$90. is enclosed.

Sincerely yours,

egh-k.
s ncl.

rior to publishing information regarding sales transactions, researches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CLASS OF SERVICE

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WESTERN UNION

W. P. MARSHALL, PRESIDENT

1301

SYMBOLS

DL=Day Letter
NL=Night Letter
LT=Int'l Letter Telegram
VLT=Int'l Victory Ltr.

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1953 JAN 27 PM 12 04

NA 099 PD=WUX HOUSTON TEX 27 1029A=

=MISS EDITH HALPERT, THE DOWNTOWN GALLERY=
32 EAST 51 ST=

RE SHIPPING DAVIS PICTURE TO UNIVERSITY OF ILLINOIS,

WHO DO WE ADDRESS IT TO? =

=ROBERT STRAUS 4000 LEE LAND AVE=

Dear ~~Bob~~ ^{Mr. Straus?} Davis

Please ship painting to:
Dept. of Art
University of Illinois
Urbana, Ill.

Att: Mr C. V. Donoran

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

francis g. dearden 114 east 62d street new york 21, new york

January 20, 1953

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street

Dear Mrs. Edith G. Halpert

Please forgive my neglect upon the payments
and the correspondence to you. My plan for
payments have been impossible for me to maintain.
My enthusiasm in purchasing the picture was
far from reality, which I should have realized
fifteen months ago...

The fifteen months has past and in this time I
have enjoyed the painting enormously.. To my
regret I will have to return it to you.. I
Thank you for your patience and kindness.

I can usually be reached at my home 114 e. 62 st.
every morning until 10:00 ...

Sincerely yours

Francis G. Dearden

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January twenty-eighth,
1 9 5 5

Mr. Frederick S. Wight,
Acting Director,
The Institute of Contemporary Art,
138 Newbury Street,
Boston 16, Massachusetts.

Dear Fred:

Since Thursday, the fifth, seems all
right with you, I shall expect you
for dinner at about 6:45 P.M., and
Stuart Davis will be produced in
due course.

Sincerely,

egh-k.

COLORADO SPRINGS FINE ARTS CENTER

WEST DALE STREET COLORADO SPRINGS, COLORADO

January 23, 1953

Mr. Charles Alan
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Fred S. Bartlett, Curator of Painting

Dear Mr. Alan:

This will confirm my visit of last fall when I made several choices for our forthcoming ARTISTS WEST OF THE MISSISSIPPI exhibition. You will recall that I selected ROSES IN SUCCESSION by William Brice. Provided this is shipped in a separate box, we will be happy to send it back to California for you if you desire.

I also selected INTERFUSION by Robert Preusser. I also made two choices of work by Carroll Cloar, one, GOOD FRIDAY, two, THREE MILLION FOR DECEMBER. Either one is acceptable but please let me know which one you plan to send. I would also appreciate having photographs of the selected pictures as soon as possible. They will be called for by Berkeley about February 15 if that is satisfactory.

Sincerely yours,

Fred S. Bartlett

FSB/ce

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ROBERT DAVID STRAUS
VICE PRESIDENT
STRAUS-FRANK CO.
HOUSTON, TEXAS

January 27, 1953

Miss Edith Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, N. Y.

Dear Edith:

I am making immediate arrangements to ship the Stuart Davis picture to the University of Illinois. In a way, I am sorry to tell you that we are not going to buy the picture. Carol definitely doesn't like the colors or the organization, in fact, doesn't like the picture at all and doesn't want to live with it.

These are somewhat the same sentiments I had about Mr. Davis' picture last year, and as I exercised my opinion then, I would certainly want to be tolerant of Carol's opinion now. Personally, I believe that the picture this year is a better one than that of last year, and to me is one of the best Stuart Davises in the past few years.

As I told you before, we have come to the point where we are not going to buy any picture of major importance that both of us cannot agree upon, and with which both of us would not want to live. Both Carol and I believe that Stuart Davis is one of the most important artists of today, and one of the few American artists who will live down through the years. It is still our desire to own an important Davis, therefore, I would appreciate your giving us a first opportunity on any important Davises in the future.

Best regards.

Yours sincerely,



RDS:pb

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Mrs. Raymond R. Meyers

101 Mallory Rd
Buffalo, N.Y.

January 22nd, 1953.

Dr. I. Howard Kaiser,
102 Irvington St., S. W.,
Washington, D. C.

Dear Dr. Kaiser:

I was very happy to receive your letter of January 20th, informing us that you and your wife had decided to keep the Dove painting, "Indian Summer". Confirming our understanding, a bill is enclosed.

You already know my enthusiasm for Dove's painting, and especially for this particular example. I firmly believe (and I think Mr. Phillips will agree) that the recognition of Dove as an influence in American art has really just begun. I think you should be extremely proud of your choice.

As to the streaks on the painting, these are nothing serious. The painting was sprayed with a poly-vinyl-acetate, which is actually a synthetic resin, in order to protect its surface. When this synthetic varnish is rubbed or scratched, it may possibly become opaque - which seems to have happened in this case. It is quite simple to eradicate these streaks by respraying the painting. I am enclosing a letter to Mr. Quandt at the Corcoran Gallery which is self-explanatory.

The reason that a synthetic resin was used to protect the surface of this painting is that it will not discolor as a natural resin will in time, and on a painting of this type executed in a wax emulsion it is easier to remove if necessary.

As to your inquiries about the care of the painting, there is nothing very special to do. Extreme changes of temperature and direct sun light are not good for any work of art. However, it may be years before the damage caused by these will appear. It is always best to let the canvas "breathe" and not to have the stretcher too tight in the frame, so that there is always room for expansion and contraction in changes of humidity and temperature.

The medium in which this painting was executed should not change in time, as a straight oil medium will.

It is best not to attempt to clean the surface of this

1021 South 25th St.

Ft. Smith, Ark.

22 January 1953

The Downtown Gallery

32 East 51st St.

New York 22, N.Y.

Dear Sir:

Thank you for your response of 15 January 1953.

I am returning the photographs (3) which were enclosed in your letter. The privilege of seeing these was deeply appreciated.

I fear that the Marin's are not quite what I had in mind at the present.

Your courtesy was sincerely appreciated.

Yours truly,

G. Leonard Emel
G. Leonard Emel, N.D.

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THE ART INSTITUTE OF CHICAGO

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DEPARTMENT OF PRINTS AND DRAWINGS

CARL O. SCHNIEWIND, Curator

January 20, 1953.

The Downtown Gallery,
32 East 51st Street,
New York City, 22,
New York.

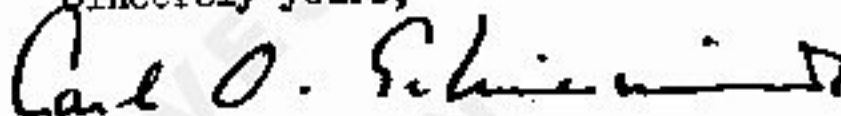
Dear Sirs:

We are pleased to enclose our checks, one for \$ 100.00 in payment for the drawing "Head No. 2" by Jack Levine and the other for \$ 275.00 in payment for the drawing "Homeric Struggle" by Ben Shahn, which were purchased while on exhibition in our show "Contemporary Drawings from Twelve Countries".

As all purchasers have agreed, the drawings will remain in the exhibition until the end of the circuit, January 1954.

With best regards,

Sincerely yours,



Carl O. Schniewind, Curator,
Department of Prints and Drawings.

COS:he
Encls. (\$ 100.00 and \$ 275.00)

P. S. These drawings were purchased for the collection of The Art Institute of Chicago.

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Kook

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Kook

January 29th, 1953

Mrs. Edith Halpert,
c/o The Downtown Gallery,
32 East 51st St.,
New York, 22, N.Y.

Dear Edith:

I am sorry that you are annoyed by
the return of the check for the opening of "Can
Can". Don't be, for I will try to get tickets
just the same.

I hope your "mean cold and disposition"
is better.

Best regards.

Sincerely yours,



EFK:bkr.

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January 16, 1963

Subject: EXHIBITION POOL
From: Edith G. Halpert
To: Messrs. D'Hannonscourt, More, Rudd, Taylor.

It is generally agreed that the problem of organizing exhibitions has become so intensified in recent years, that it is important to find a solution for the immediate future, if we are to continue a program of incomparable value to the public, educational institutions, our creative artists, and national reputation.

The current emphatic need is due to five basic factors:

1. The number of newly established museums, university galleries, etc., throughout the country focusing attention on American art.
2. The awakened interest in American art among older institutions.
3. The tremendous public interest in American art as demonstrated by attendance figures, reproductions in national publications, etc..
4. The greatly increased purchases of American art by institutions, and by a constantly growing public - with the consequent removal of the material from sales galleries and artists' studios.
5. Requests from abroad for American exhibitions, and our recognition of the propaganda value of such exhibitions. (To name a few in the recent past - Brazil, Holland, France, Italy, Japan, India, etc.).

All indications point to the fact that this gratifying development is not a temporary manifestation, but that it represents a trend which will continue at an unprecedented rate. Under the current arrangement, we know that the demand exceeds the supply, and that a serious impasse must result. To offset such a probability, a new or amended policy is in order.

Therefore, I propose an EXHIBITION POOL to be established as an independent unit, and to be administered as such, functioning as a tax-free corporation with a paid staff and paid consultants, possibly under the sponsorship of an existing organization like the American Federation of Arts.

This EXHIBITION POOL is to comprise a large collection of American paintings, sculpture, drawings, and graphics, which will be available for all special exhibitions now assembled with great difficulty for circulating shows by the Museum of Modern Art and the American Federation of Arts. There would be exceptions, of course, particularly in connection with the established annuials and biennials for which new examples are required and which can be obtained directly

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January fifteenth,
1 9 5 3

Mr. Robert Coates,
The New Yorker Magazine,
25 West 45th Street,
New York, N. Y.

Dear Bob:

Some time ago I promised to send you a transcription of a letter written by Stuart Davis in 1927. Here it is - together with some descriptive notes referring to an exhibition in 1932.

How is that profile coming along? Cheerio!

Sincerely yours,

agh-k.
encl.

OFFICE OF THE DIRECTOR

STATE UNIVERSITY OF IOWA
SCHOOL OF FINE ARTS
IOWA CITY, IOWA

January 15, 1953

My dear Mrs. Halpert:

Thank you for your letter of the 13th which arrived this morning.

I think you will be interested to know that the artists have written one after the other with real enthusiasm about the projected exhibition here next summer.

I am leaving for the east one week from tomorrow and I shall be calling you, first by phone, and then in person, Monday or Tuesday, or possibly Wednesday, January 26, 27, or 28.

Sincerely yours,

Earl E. Harper

Director

EEH:m

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st Street
New York 22, N. Y.

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January twenty-eighth,
1 9 5 8

Miss Adelyn D. Breeskin, Director,
The Baltimore Museum of Art,
Wyman Park, Baltimore 18, Maryland.

Dear Miss Breeskin:

Ben Shahn and I, under efficient escort, arrived in sufficient time to take the earlier train and I got home somewhat after two. We certainly enjoyed our visit after the travelogue earlier in the evening. Everybody's masculinity in these parts is highly stepped up. This applies to the artists, as well as the staff and all others who heard about me as a navigator.

However, the trip was made well worth while by the pleasant aftermath, the dinner, the museum, etc. I was very impressed with the general quality of the Gallagher collection and its installation. It really made me feel good about American art.

The print sale is still in the offing. No arrangements have been made as yet and it will probably be quite some time. Furthermore, I am putting in a limited number of American prints, at the suggestion of Bill Lieberman, who feels that they do not bear up as well at auction and that I would do better by distributing them among the print dealers, or sell them directly and have the purchasers make checks payable to the Foundation. Actually, I have very few Webers, Marins, and Kuniyoshis I want to dispose of, but in the case of the two latter artists, we have their general stock of prints at the gallery and will be glad to send some to you on approval, whenever you wish. The prints belong to the artists but the museum is entitled to a professional discount, of course.

I look forward to seeing you soon again.

Sincerely yours,

egh-k.

From the Desk of

S. M. COWAN

Jan. 16, 1953

Dear Edith —

Here's something on my own account. Sorry, I have been so bad. I got badly stuck on a house deal which has just been completed.

If you will send your statements to me at:

University Press, Inc.
Cambridge 38, Mass.



(over)

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THE INSTITUTE OF CONTEMPORARY ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

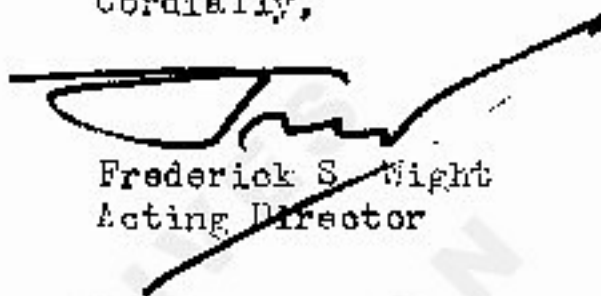
January 26, 1953

Dear Edith:

It looks now as though I shall be in town the first week in February. I see nothing against the evening of Thursday the 5th, and if you could lay hands on Stuart Davis that would be fine.

All best wishes,

Cordially,



Frederick S. Night
Acting Director

Mrs. Edith Halpert
Downtown Gallery
32 East 51st St.
New York 22

fsw/f

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JOSEPH S. A. MILLER, M. D.
MEDICAL DIRECTOR

January 19, 1953

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st St.
New York 22, N. Y.

Dear Mrs. Halpert:

I want to thank you for
your recent letter regarding your offer
to present Jacob Lawrence's painting
"Psychiatric Therapy" to Hillside
Hospital.

I think it is splendid
of you to do this, and I will certainly
see that it is hung in either the board
or staff room.

Again thanking you, and
with kind personal regards,

Yours sincerely,

Joseph S. A. Miller
Joseph S. A. Miller, M.D.
Medical Director

JM:lm

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FIFTH AND MISSION STREETS
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GARFIELD 1-1112

RADIO AFFILIATE
KRON-FM

January 19, 1953

Dear Mrs. Halpert -

Many thanks for the photograph of your most recently acquired Harnett. It is, as you say, eminently characteristic of the rather miniaturistic style with which Harnett began to experiment almost as soon as he arrived in Europe in 1880, and the subject matter and composition are typical of the Munich days. In this connection, there is a passage in the book that will interest you - how in London Harnett began to use a deep, dark recess, almost always at the extreme right-hand side, and closed it off with a table or cabinet-top; how this composition-al device is difficult to "explain" to the literal-minded, and how Harnett eventually worked out a variation of it that "explains" everything.

I should like to make an appointment to see you on Friday afternoon, January 30. I should very much like to see this painting and get complete and final data on all the Harnetts in your collection, in order that my catalogue of Harnett's works may be as accurate as possible. I shall be in New York only on that day and the two following, but shall be passing through again on Wednesday, the 4th.

With kindest regards

Sincerely Yours


Alfred V. Frankenstein

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DALLAS MUSEUM OF FINE ARTS • DALLAS 10, TEXAS

January 29, 1953

Mr. Charles Allen
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Allen:

The Fort Worth museum told us by telephone today that the shipment of Young Collections paintings went off to you on January 20. It was sent to Berkley Express.

If this has not reached you, please let us know and we will recheck on the shipment. But the Ralston Crawford "Elevated with Leleina Color" should have reached you by now, along with the other Young Collections pictures.

Sincerely,

A handwritten signature in cursive script, reading 'Ann Bunsledon'. The signature is fluid and elegant, with a prominent 'A' and 'B'.

Secretary to Mr. Bywaters

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